MOVING FUSION REMIX E.P.

RAM RECORDS

MOVING FUSION REMIX E.P.

FEATURING CHILLI PEPPER REMIX/LAZY BONES VIP
REALITY REMIX/ROLL DA BASS

OUT NOW

OFFICIAL RAM RINGTONES AND WALLPAPER!
Exclusive polyphonic ringtones and colour wallpaper: Text 2 Order!

How to order:
Text RAM then a space and then the item code for the item that you want to 81330.

POLYPHONICS:

Chilli Pepper Remix	text RAM 941010 to 81330
Lazy Bones VIP	text RAM 941011 to 81330
Reality Remix	text RAM 941012 to 81330
Roll Da Bass	text RAM 941013 to 81330

WALLPAPER: text RAM 1492 to 81330
Standard message costs apply for sending + no more than £3 max per ringtone. Pre-pay users please ensure you have enough credit before ordering. Please ensure compatibility before ordering. WAP Services must be enabled, check with your network operator or service provider if you are unsure. You may receive further txt updates from RAM, to unsubscribe txt RAM STOP to 81330. For customer service call 0870 444 5469

Compatibility
Polyphonic Ringtones
Nokia 3300, 3510, 3510i, 3560, 3585, 3590, 3595, 3650, 5100, 6100, 6200, 6220, 6610, 6650, 7210, 7250, 7650 Motorola C333, C336, C350, T720i Sony Ericsson T300, T610, P800 Samsung A800, N600, N620, Q100, S100, sgh-600, sgh-620, SGH-S300, sgh-t100, V200

Colour Backgrounds / Wallpaper
Nokia 3300, 3510i, 3560, 3595, 3650, 5100, 6100, 6200, 6220, 6310i, 6610, 6650, 6800, 7210, 7250, 7650, Sony Ericsson R520, P800, T300, T68, T68i Motorola T720i Sharp gx10 Panasonic GD87

Ram Records Xmas Party @ The End Friday December 19th. for more info check www.ramrecords.com

RAM RECORDS

Ram Records Ltd. PO Box 70, Hornchurch, Essex RM11 3NR.
T: +44(0)1708 445851 F: +44(0)1708 441270 E: info@ramrecords.com W: www.ramrecords.com

FREE DRUM & BASS MIX CD EVERY ISSUE! THIS MONTH - DJ SS & MC SKIBADEE!

ATM MAGAZINE

ISSUE 58 £3.29
www.atm-mag.co.uk

WIN A KAM
A PAIR OF

MC SKIBADEE

Taking the role of the MC further...

IF YOUR ATM CD IS MISSING, PLEASE CONSULT YOUR MAGAZINE PUSHER..

COVER ONE OF TWO

DJ SS
It's not just a job, it's a way of life

Vinyl vs CD
Are the days of vinyl numbered?

Brockie & Ed Solo
It's time to let some new talent through

Concord Dawn
New Zealand's supersonic duo step it up a gear

Biz Markie
I remember the days when you didn't get sued for sampling

Jonny L
I think too many people are purists about this music

Hive
Making a tune for The Matrix really pushed me!

Eksman
I talk about things people can relate to on the streets

Nicky Blackmarket
I love to serve the general public

Plus Simon Bassline Smith D.I.T.C. / Ty Sonic / Roc Raida / Aquasky studio tips
Graff, Records, Clubs, Equipment & Games Reviews

9 771462 950059 58

ATM

editorial / droppin lyrics

It's been a mad couple of months here at ATM, it's probably fair to say it's been a mad one for the whole scene. After what I will have to coin as the summer of discontent, a lot of the scene's elite approached the winter season somewhat droopy faced after news of bad parties and poor sales. This seems to have turned itself around in some degree through September and October and now we approach the end of the year with a myriad of new releases and a new years eve choc full of events...

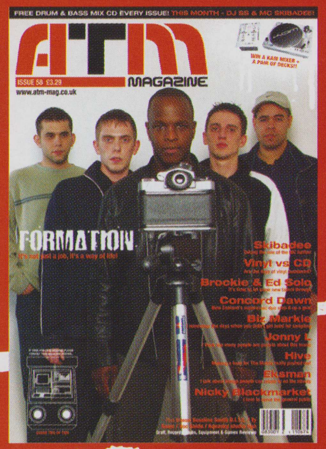
I'm more than happy with the fruits of our labour this issue most notably the cover CD, but we'll get to that in a minute...

Contents-wise we bring to you the usual swarm of features with the likes of New Zealand's Concord Dawn, New Breed's MC Eksman, and the return of Undiluted Recordings with Brockie & Ed Solo. We also managed to pen a most informative piece on the current big debate - vinyl or CD? I think you'll find this discussion very interesting!

Our sister publication - ATM Oceanic which is based in Perth, Australia has just released it's 5th issue featuring all that's hot from the world of drum & bass with a sizeable amount of content from both the UK and Australia/New Zealand. More information can be obtained by clicking atmoceanic.com in a couple of weeks when the main ATM site gets an overhaul

On the CD this issue we have managed to put together one mighty duo in the shape of DJ SS & MC Skibadee and what a coup this has turned out to be. It had been planned for them to grace the covers of this issue for some time, so we thought we'd try our luck and see if they would be OK to do the CD aswell! The tracklisting is a veritable who's who and what's what, and the artists, well surely the names speak for themselves, I hope you enjoy the results as much as we did.

Enuff from me already, hope you enjoy our final issue of 2003, happy xmas, new year and all that... Jay Frenzic

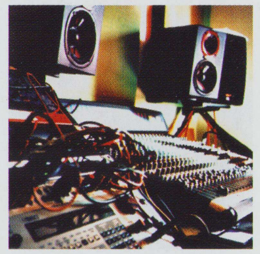


features

019. Sonic
020. Jonny L
024. Leaders of the Nu Skool
029. MC Eksman
031. Biz Markie
034. DJ SS / Formation
038. Brockie and Ed Solo
041. Concord Dawn
042. MC Skibadee
054. Nicky Blackmarket
056. Vinyl or CD?
059. Ty
078. Hive
082. Roc Raida

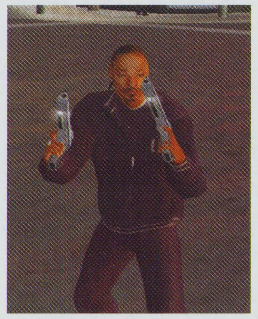
the music

032. Charts
048. Studio Tips. Aquasky
053. D.I.T.C Bassline Smith
067. All Star Reviews
068. Drum & Bass Reviews
074. Beatz Reviews
075. Hip Hop Reviews
076. Album Reviews



and then some

007. Whas up
013. Competitions
014. Working Class Heroes
016. Cover CD. DJ SS & Skibadee
046. Threadz
050. Equipped
060. Where it' @ / Club Zone
073. Games Reviews
080. Subscriptions
081. Who Shot Ya?



ATM issuefiftyeight

Address: Po Box 5307, Southend on Sea, Essex, SS1 1TW, United Kingdom.
Telephone: +44 [0]1702 540043
Facsimilie: +44 [0]1702 540053
Mobile: +44 [0]7767 684058
Website: www.atm-mag.com
Email: info@atm-mag.com
Subscriptions: tel: +44 [0]1702 540053 / subs@atm-mag.com

Editor: Jay Frenzic. Asst Editor: Dave Fobia. Art Direction: Protean Productions - www.ptplondon.com. Photography: Jamie Simonds, Georgina Cook, Cleveland Aaron, Jo Sharff. Front Cover 1: MC Skibadee (Jamie Simonds). Front Cover 2: Formation Records (Cleveland Aaron). Features: Mark O'D, Ben Hold Tight, MK1, Jho Oakley, Guy Brickley, Jesse Keene, Framer, Paul Vig, Ahmed, Jo Sharff, Laurent Fintoni, Francesco Caccamo. Record Reviews: Frenzic, Guy Brickley, George, Ben Hold Tight, Kontrol, Frenzic, Shodan, SOTO, Kingsley Marshall, Sireman.

Record Shop Distribution: SRD, London · Tel: 020 8802 3000
Specialist Distribution: WWMD, Birmingham · Tel: 0121 788 3112
Newstrade: Warners Group, Bourne, Lincolnshire. Tel: 01778 393 313
Published by: ATM Music Ltd.

The views expressed in ATM are not necessarily the views shared by its Staff or Publisher. © Copyright 2003 ATM Issue 58. All rights reserved and no portion of this magazine or it's contents may be reproduced, or resold without prior written consent of the publisher. (Hold ya Heads and Follow The Leader!!). Layout and Design comes courtesy of Ronin using Quark Xpress 5 · Photoshop 6 · Illustrator 9.0 · Freehand 10.0. Hardware includes Apple Mac PowerPC G4/466MT 448/40Gig · Apple Display · Powerlook 1100 · Canon CP660 Colour Laser. To SUBSCRIBE see page 80. ATM is Printed in the UK.
Disclaimer: While everything is made to ensure the information in ATM is correct, changes can occur which affect the accuracy of the copy, for which ATM hold no responsibility. The opinions of contributors do not necessarily bare a relation to those of ATM Music or ATM's staff. The publishers disclaim liability for these impressions. In fact we deny everything.

24. 11. 03

TROUBLE ON VINYL
PRESENTS
CLASH OF THE
TITANS
NEW YEARS EVE JUMP OFF
WEDNESDAY 31 DECEMBER 2003 @ CORONET.
28 NEW KENT RD, ELEPHANT & CASTLE. SE1. 9PM - 7AM
SOUND PROVIDED BY
FUNKTION-ONE
THE NEW DOMINANT FORCE IN DRUM & BASS SOUND SYSTEMS
TROUBLE ON VINYL MAIN ARENA : DRUM & BASS
GROOVERIDER - ANDY C - FRICTION - MAMPI SWIFT
LOXY B2B INK - SS B2B TWISTED INDIVIDUAL
MARCUS INTALEX - SHY FX - BRYAN GEE
BAD COMPANY - MISTER T B2B E.Z.M
MC'S : SKIBADEE, DYNAMITE, GQ, IC3, BASSMAN, EKSMAN, DETT, FOXY, 2 SHY, J SWIF
KUNG FU
ARENA 2 : HIP HOP HOSTED BY KUNG FU & ITCH FM 105.15
ARENA 3 : OLD SKOOL JUNGLE HOSTED BY ORIGIN FM 95.2
£30 + BF (10% MAX) (NO B/FEE DIRECT FROM TOV 020 7493 3888)
LIMITED TICKETS AVAILABLE ON THE DOOR ON A FIRST COME, FIRST SERVED BASIS ONLY.
CREDIT CARD BOOKINGS: TICKETWEB 08700 600 100 / WWW.TICKETWEB.CO.UK
ticketmaster 08705 344 4444 / WWW.TICKETMASTER.CO.UK
coronet 0207 701 1500
epidemik.com
RAVEGUIDE.CO.UK
GET FLYERS VIA EMAIL & SMS
INFO CORONET: 020 7701 1500 / WWW.TOVMUSIC.COM : 020 7498 3888
WWW.DOGSONACID.COM / WWW.BREAKBEAT.CO.UK / WWW.DNBFORUM.COM / WWW.ORIGINFM952.COM
ARTWORK ::: TWISTA ::: 07974 672 057
THE AMAZING TOV £10 PAYBACK!
SAT 31 JANUARY 2004 @ THE CORONET
28 NEW KENT RD. ELEPHANT & CASTLE. LONDON SE1 : 10PM - 6AM
MAIN ARENA : ANDY C - MAMPI SWIFT - FRICTION
CLIPZ - LOXY & INK - WILDCHILD - COLD FUSION
MCS: DETT - IC3 - EKSMAN - FOXY - 2SHY - HERBSIE
ROOM 2 : HIP-HOP HOSTED BY ITCH FM
ROOM 3 : ORIGIN FM 95.2 : OLD SKOOL OUT AND OUT SPECTACULAR!
TICKETS ON THE DOOR ONLY PRICED £10 ALL NIGHT! / FOR MORE INFO SEE MAIN FLYER OR CHECK WWW.TOVMUSIC.COM

ATM ALL STAR TOUR

Fri 21st November
The Big Reunion, Butlins, Skegness: 0870 151 8230
Mickey Finn, DJ SS, Kenny Ken, Phantasy, MC Five Alive, Charlie B.

Fri 28th November
Bulletproof, The Emporium, Hig St, Cardiff: info@bulletproofuk.com
DJ SS, Frenzic, Cujo, Razor, Teebone, MC Skibadee, Flex, MC Rascal, Red Eye.

Fri 5th December
Metropolis, The Phoenix, Oxford Rd, Manchester: 0161 834 8341
Shy X, Frenzic, Mark OD, Prophecy, MC Tonn Piper, MC Flex.

Fri 12th December
Sub-Concious, Zaks, 46 Church Street, Wolvertomm, Mk12: 07789 564230
Frenzic, Raiden, Kano, Define, Squarewave, MC Flex.

Fri 19th December
Meltdown Xmas Payback, The Beach, Brighton: 01273 608886
Bad Company, Friction, Frenzic, Ed Solo, MC Det, Darrison.

New Years Eve,
Slammin Vinyl Festival, Sanctuary Complex, Milton Keynes: www.slamminvinyl.co.uk
Frenzic, Baron, Pendulum, Futurebound, Red One, Garry K, Shodan, MC Biggie, Presha, MC Flex.

Fri 9th January
Decode, Ether, Church Sq, Taunton: 01823 256161
Bryan Gee, Pendulum, Tech Itch, Frenzic, Deep, MC Foxy, Sugars, MC Flex

Fri 23rd January
Rumble, Zest, Princes St, Ipswich
Brockie, Kenny Ken, Frenzic, Phantasy, Friction, MC Det, Fearless, MC Flex, MC CD.

For information and bookings of dates contact:
UMC umc@aol.com (don't forget to tell 'em ATM sent ya!)

ATM

ATM MERCHANDISE

Order.	Cost £
ATM Star Shirts Colour: Blue ☐ Ash ☐ Grey ☐ White ☐ Black ☐ Priced at £14.99 (plus P&P) M ☐ L ☐ XL ☐ No. Of Shirts	☐
Drum&Bass T-Shirt Colour: Black ☐ Green ☐ Priced at £14.99 (plus P&P) M ☐ L ☐ XL ☐ No. Of Shirts	☐
ATM Slipmat's Come in pairs and are thin and DJ friendly. Priced at £7.99 (plus P&P) ☐ No. Of Pairs	☐
Postage & packing costs £2 (UK). £4 (Eur). £6 (R.O.W.) pr item	☐
Please make cheque payable to: ATM Music Ltd and send payment to ATM, Po Box 5307, Southend, Essex, SS1 1TW, UK.	**Total** ☐

NAME .... ADDRESS ....
.... POSTCODE ....
TEL .... EMAIL ....

CUT OUT AND SEND WITH CHEQUE

Also available online at www.atm-mag.com/shop

the word on the street

ACCELERATED CULTURE AWARDS

With their famed awards ceremony now in it's third year, the collaboration of Helter Skelter and Sidewinder have once again got together for the 2003 Accelerated Culture Awards 'The People's Choice'. In the past this event has seen the likes of Andy C, Hype, Skibadee, Dillinja, RAM, Kool FM, D&B Arena and Blackmarket Records all pick up cheap vases and football trophies for their efforts in their respective fields.
This year the team have upped the ante some what with some new categories and a ceremony to die for! And it's all been voted for by you!
The results are in and are being held safely under lock and key until 6th December where, at The Sanctuary all will be revealed. There are a total of 14 categories this time such as Best DJ, Best Old Skool / Jungle DJ, Best MC (Lyrical), Best MC (Crowd Hype), Best DJ (Newcomer), Best MC (Newcomer), Best Producer, Best Track, Best Label, Best Radio Station, Best Independent Record Store, Best Website Forum, Best Website, and Best Internet Radio Station. On the night you can expect many of the usual household names plus some less famed heads to take home the prestigious prizes which are being dealt out by the legendary Fabio & Grooverider. With around 10,000 votes in the bag this is sure to be a good representation of who's cutting the mustard out there! In other Acc Culture news, they will be starting their monthly residency back up at Birmingham's Air (formerly Code) in October, and word has it that this venue looks to be one of Europe's finest. We'll be drinking free beer, doing that whole paparazzi thing and checking the D&B Innovators room upstairs, see ya there!

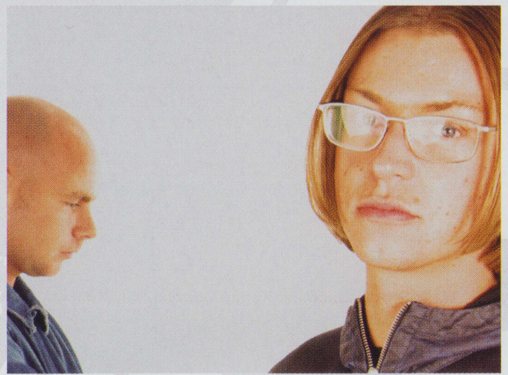
SPIRIT / INNERACTIVE MUSIC

Ipswich's mighty Spirit launches Inneractive Music into its second year with it's biggest release to date. Currently doing the rounds within the D&B fraternity, the man himself comes with the heavily rotated 'Chinese Whispers', while compardré Digital makes a guest appearance on Inneractive with the mighty 'Knight Rider'. New kid on the block, Amit drops the following release in the shape of "Myth" b/w "The Tube", for the record he also has releases penned for Commercial Suicide and Metalheadz. Back to Spirit and you can expect releases such as his debut on the Soul:R related Revolve:R with "Labyrinth" b/w "Bittersweet". Word has it that we will finally be able to peep his "Solitaire rmx" on 'Headz very soon, there's also the very tasty "Sinister" remix due to drop on the associated Razors Edge. Aside from this expect works on Narcotix plus 'Heavy Handed" with Digital for Phantom Audio. For further info hit em up at inneractiveinfo@yahoo.co.uk / Watch out for www.inneractivemusic.co.uk coming late Spring 2004!

TOTAL SCIENCE / CIA / ADVANCED

Two of the busiest guys in the scene, Total Science have a bag 'o goodies in store for y'all record junkies over the coming months. D Kay's "Beat The Machines" / "Give It To You" should be out in the shops now on Cla. This will be followed by a debut on the label for Marky & XRS with "Get Down" and "Return to Paradise", Total Science will also be making an appearance on Marky & XRS' label Innerground in the new year. Onto Advanced and Total Science have "Brickwall" / "Whitehouse" forthcoming, followed by a debut from brummies Devize, Three A and Karen G with "Jam Jar Re-Opened" and "Day 1". In the future you can expect a D Kay remix of "Pop Psychology" and a DJ Craze remix of Baron's massive "Nosher". All in all it can be said that big tings are certainly a gwaan in the CIA offices, and with word that there may be some label nights coming, the future certainly looks bright.

M*A*S*H LOOKING FOR NEW RECRUITS



The mighty Hospital have gone to work on their website (hospitalrecords.com) of late. There are updated biogs, release info, and galleries as well as regularly updated news info on both the labels and their Hospitality night in Shoreditch. Other new features include a dubplate page - and an overhauled web-shop, including promo white labels, clothes and bags and some bargain basement special offers.
'Hospital Mix3', the latest installment of Hospital's Mix series sees Nu:tone at the tables. rolling out a full hour of NHS anthems, exclusive dubs and a lot of his own material. It's the first time nearly all of this material has appeared on CD, and it's yours for the princely sum of a fiver! bargain business!
As you may have seen from the New Skool article in the last issue of ATM - Social Security are running things to the fullest degree in the m*a*s*h camp right now - with dancefloor destroyers dropping like bombs! Up next will be the mighty Child Support with "Strawberry Jam" b/w "London Zoo" (check www.hospitalrecords.com/du bplates.shtml to listen.) Hospital are currently looking for more artists and music for the m*a*s*h label... "Hospital get sent loads of liquid style demos at the moment, but we wanna hear some more dance floor bizniz too - whether you're an established d&b producer or a complete rookie... show us what u got! - it's gotta be funky, but a little tougher than the music which gets released on Hospital - just check the latest M*A*S*H 12"s for a flavour of the label". If you think you've got what it takes send a CDR to "M*A*S*H, The Red Corner Door, 17 Barons Court Road, London, W14 9DP

RAWHILL CRU

The UK / Germany connection are back in full effect with their follow up single to the massive 'Mo Fire'. 'Helpless' sees producers Krasq'n and Royce team up with vocalists Daddy Freddy, $pyda, Navigator and the Ragga Twins. This is a taste of whats to come from the forthcoming debut LP by the Rawhill Cru and the 12" release will feature a mix from Bristol's mighty Roni Size. A video for 'Helpless' will be shot shortly too.

FULL CYCLE

Full Cycle have had a great year thus far, what with releases from Roni Size, Die, Clipz, Kamanchi and drum & bass diva MC Tali. As usual the Bristol based camp intend on continuing the onslaught of beats. Most importantly on the menu is from New Zealand's greatest export MC Tali with her debut album for the crew 'Lyric On My Lip', produced by Roni Size, Krust, Die and Clipz. Singles wise, 'High Hopes' is out now followed by 'Blazin' acting as samplers for the full album which is expected to drop in February. Tali has been rehearsing a full live show. Her band includes Reprazent bass player Si John, drummer Yuval, backing singers Holly Grant and Zania and D-Product on keyboards. Yuval and Holly Grant have recently been part

NWDNB

The North West's first stop for online info and chat - www.nwdnb.co.uk - is going from strength to strength. Providing plenty of joke, a sense of community and coverage of the NW scene it clearly shows that right now the North West is the place to be.

IMO DISTRIBUTION

London based IMO Records have recently launched their own distribution company dealing with Drum n Bass, Hardcore and a variety of other styles. They are currently looking for new and exciting artists & labels to distribute so get your demos ready! Anyone looking to get the music distributed contact imo distribution on 02082880700 or email: sales@imodistribution.com / web: www.imodistribution.com

EXIT RECORDS

D-Bridge, aka Darren White aka one quarter of Bad Company UK is set to go it alone with the launch of his new label Exit Recordings. 15th December see's the debut release from the label in the shape of 'Libra' / 'The Bride'. For further info, hit 'em up at dbridge@mac.com

DEEPEST CUT

Basic Unit are set to follow their 'Puncture' / 'Soul Heaven' release on their own Deepest Cut imprint in the new year with 'For Love' as the 4th release. They are also about to drop a couple 'o gems on Pascal's Frontline label in the shape of 'Heavy Roller' b/w 'Everything'

HIPSTEP SISTAZ

Girl power is alive and well, not since the Spice Girls have we seen such allegience as Hipstep Sistaz, an organisation set up to assist the promotion of female artists. 1st September 2003 saw the launch of this new site at www.hipstepsistaz.com and has been supported by the likes of DJs Rap, Spice, Wild Child, Flight, Sage, Queensyze, Emma Feline and Jade Bassix, to name but a few. Involved in this concept are Dhanu & Lady MC who have formed an alliance with the Hipstep Massive USA, which was created by TC Izlam, son of Afrika Bambaata. You can catch the Hipstep sistaz in Guernsey with events planned in the UK real soon.

KRYPTIC MINDS

Essex based Unkut Recordings / Defcom have a few treats in store over the coming months. Partners in grime Leon Switch & Kryptic Minds drop 'Needing Me Too' and 'I Remember' in November and January respectively. Keep one eye open for a Kenny Ken remix of 'The Gift'. 'Lucky Star' and a Tech Itch remix of 'Blue Print' are forthcoming on the sister label Defcom. All releases can be purchased online from intenserecords.co.uk/defcom. Also check out the Unkut Forum: www.unkut.co.uk/forum. You can also expect a double pack from the duo on the mighty Metalheadz, this will feature 'Hide The Tears', 'Hide The Tears rmx', 'Prejudice & Politics, and 'We Attack At Dawn.' Also check for their remixes of Danny C's 'Star' and Tech Itch's 'Pressure Drop'.

METALHEADZ SUNDAY SESSIONS POSTPONED

Due to continued sound complaints from local residents, Metalheadz are sorry to announce, that until further notice the infamous Sunday Sessions at East London's Medicine Bar have been postponed. They are currently snooping out another apt venue for this weekly jam, we will keep you posted as to goings on. in the meantime, check the new metalheadz.co.uk site to get your fix.

BLAME / 720º

The new collaboration between Blame and Pedge (Dread recordings) K.O.T.P 'Future' b/w 'Future (Blame rmx)' is in the stores now. Also check 'Right Thru You' b/w 'Rattlesnake' to hear all the soundclips log on to: www.720-degrees.com

THERMAL RECORDINGS

After a long respite, Thermal Recordings returns in 2004 with more solid releases and a broader focus. Four new singles will appear on record shelves throughout the year: Pieter K's

Technique RECORDINGS

INFORMATION:
T: +44 (0) 7879 616 430
E: INFO@TECHNIQUERECORDINGS.CO.UK
DISTRIBUTED BY SRD
T: +44 (0) 208 802 300
F: +44 (0) 208 802 2222

FORTHCOMING:
DRUMSOUND & BASSLINE SMITH
TINMAN / PALAMINO
FEB 2004
SKYVER & D JON
JUSTICE / FACE DOWN
FEB 2004

tech022
OUT NOW
drumsound
bassline smith
get through
dangerous

tech022r
OUT DECEMBER 2003
drumsound
bassline smith
get through
(distorted minds remix)
vicious

WorldwideAudio Recordings

War004/
FutureTech/
TurnUpTheBass/
Rhythm
OutNow/

War005/
DrumsoundBasslineSmith/
OohBaby/
WhatUGonnaDo
OutJan2004/

War006/
Probe&Sylo/
Shadow
Lock/
OutFeb2004/

LabelInformation
Telephone/07879616430
Email/info@techniquerecordings.co.uk
WorldwideAudioRecordings
is a division of Technique Recordings Ltd.

of Krust and Die's Kamanchi project. Tali, backed by her band, will be performing at Movement and the Knowledge awards in November, expect more dates in the new year. She will also be supporting a new live concept that Roni Size is undertaking next year, news is sketchy at the mo but we will keep you informed. When the dust has settled on Tali's giant project, Full Cycle will be celebrating their 10th birthday with a tour and I suspect some rather special releases to boot! In other news, Clipz' 'Trumpet' is out now with 'Funk Physics' due to drop in December. Catch the camp in effect on New Years Eve alongside Drive By in their native Bristol.

RAWBEATS.COM / SPIN SCIENCE PROJECT

Rawbeats.com was established to provide production support for creative individuals worldwide in hip hop related concepts. The site is under going a complete re-design during November 2003, look out for the launch party in early December 2003. Spin Science is a project which has been put together to serve one purpose: to inform, entertain and provide knowledge about the art form that is turntablism. Spin Science is an online turntablist resource where professionals, fans, DJs, tablists and people who don't know jack about the art form can come and find out what they need. The resource is divided into five sections covering all the important aspects of turntablism: Artists: including profiles of the people that have shaped and are shaping the art form, from Kool Herc to Malcom McLaren via the Beat Junkies and the Piklz. Recordings: profiles of important and influential tracks since the birth of turntablism, including such classics as 'Rockit' and more recent gems like 'Wave Twisters'. Technical: the importance of technology in the birth and development of turntablism, and its symbiotic relationship to it. Musical: the impact of turntablism on the musical world and its strive to become accepted as a valid form of music. From Radar's work on the concerto for turntable to A-Trak and John Carluccio's work on turntable notation. Resources: section where you can find audio, video and photos as well as exchange ideas and opinions on the subject.

As the resource grows they aim to bring you interviews and articles with all the artists, producers and labels that are profiled in the sections as well as providing you with relevant and intelligent articles on turntablism, technology and musicality. Already there's interviews with Jazzy Jeff, Oliver Wang, Kentaro, Rob Swift, Tigerstyle, C2C (2003 DMC team champs), Noisy Stylus and more to come including Mr Thing, Woody, First Rate, DJ Spooky, The Scratch Perverts and John Carluccio.

They are open to one and all for input so if you have any ideas you want to share visit the website at www.rawbeats.com or email yeshen@rawbeats.com. With your help we will be able to make it a place where turntablism can keep on growing and impacting on our world, both socially and musically.

TIMELESS GROUP / LOAD MEDIA

The giant Timeless group have been somewhat quite of late with releases on their plethora of associated labels, this was due to some distribution problems. Now all that has been sorted they are ready to drop more bombs than George Bush! Firstly, Timeless have Concord Dawn's massive 'Don't Tell Me' dropping in January which features Salmonella Dub's Tiki, on the flip Klute has re-worked 'Morning Light'. In February they drop Pendulum's long-awaited 'Back to You' b/w 'Still Grey'. December see's the release of Function's 16th release, NJC's 'Dholi Runner' b/w 'Island'. Onto Dylan's Freak imprint now and they certainly have some treats in store. December see's Concord Dawn and Dylan & Robyn Chaos' remixes of Ill Skills' 'I'll Be There For U'. While, in January D Kay drops the massive 'Martians' b/w the Ill Skillz mix of 'Bad Bones'. L Plates now and Kool FM's Probe certainly makes a splash along with Sylo, (a man responsible for a naughty little bootleg of late) with 'Don't Stop' b/w 'Bubblegum', then NJC drop's the labels' 21st release 'It's You' b/w 'Topaz'. Sonic & Silver's Science Fiction imprint comes with release #5, the long awaited 'On The Waterfront' b/w Gridlok's 'Magnetic'. While, Bulletproof's Cyanide label comes with Kemal's remix of 'Scorched Earth'. 1Xtra soldier, Bailey launches his new label Inta Sound with the first release coming from America's Trust, D Star & Mason with 'Redeemer' and Iron Curtain'. The aforementioned million tracks are all gonna be released through new distribution company Load Media which is open for business now. You can expect all this plus back cat from the labels and various other genres of music stocked. For further info hit 'em up at info@load-media.co.uk or +44 (0)1189 599994.

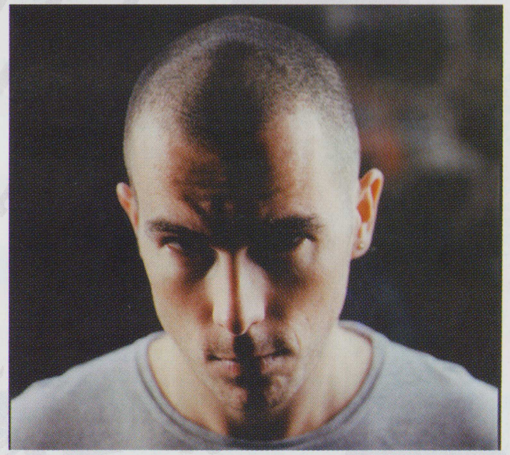
NEW VENUE - HACKNEY CENTRAL

Hackney may seem like a bit of a trek for some of us, but for the newly refurbished Hackney Central it could not be more conveniently placed, just next door to the station. This new bar slash lounge and restaurant resides in the original Victorian station building and makes for a rather eye-catching venue. Downstairs is the modern European restaurant, but it is upstairs where the launch weekend had all the events taking place. Tonight, resident DJ Ron brought with him Hype, Brockie, GQ and Det, coincidentally all Hackney boys, bringing together an East London crew for its first party.

The upstairs combines a main dancefloor bar and a lounge in the back. The first thing to notice is the original brick walls with Victorian style arches and windows, which are beautifully accentuated with soft red and blue lighting. Combined with wooden beams, and a selection of quirky abstract photographs on the wall, it makes for a very stylish space. The bar is slick black, with large orange blinds at the back, making a pleasant focal point to the room. The lounge area is small but intimate with another bar and some comfy couches for chilling. The bar has a sizeable dancefloor and was comfortably filled tonight. Promoter and resident Ron says that "it's a cool place for DJ's to come and have fun and not feel like they need to play certain tunes". However, rather than a more chilled evening, it was definitely a heavy selection of tunes, but everyone there was up for it. The clientele are a nice mixture of dnb heads, although there were a fair amount of too trendy posers, posing by the bar. Having said that, it's a great place with a good vibe and a definite contender for a Sunday session. Go check it out. D-Code happens every Sunday at Hackney Central.

TRUE PLAYAZ

The mighty 'Playaz camp once again have a few little treats in store over the coming months. Friction & Nu Balance's 'Robocop' has been smashing it up of late, this is due out 8th Dec. Hype follows this up the week after with his 'In Sessions EP', this features 'Mutha Fukkker', 'Peace, Love & Unity rmx', 'Hands Up', and 'True Playaz Vibe'. Into the new year and you can expect such gems as Zinc's 'Ska remix' plus 'Last Call' from man-of-the-moment DJ Hive. The associated Ganja imprint see's Hazard follow up his massive 'No More Games EP' with the 'Ready for This EP', this is on the streets now and features 'Ready 4 This', 'Nothing Special', 'Enuff iz Enuff' and 'Hold It'. On to Pascals Frontline and there's killas due from Basic Unit 'Heavy Roller' and Drumagick 'Ragga Style'.



"Flare EP" two 12" including songs "Flare"/"Off Camber"/"Central Avenue"/"Loraz" and E-Sassin's "Syndrome"/"Syndrome (V.I.P.)", AngelZero "Distress"/"Guardian 9" and Ian Foxfire's "Listen"/"Kill-9". Previously only a limited release in 2002, K/Polar's "7th Avenue"/"7th Avenue (Sifu & Canis Remix)" will be back again by demand.

Heads up MP3 mavens and Final Scratch Pro DJs! In 2004, Thermal becomes the first label to offer exclusive downloads of not only the entire Thermal catalogue, but also more of the highest quality drum and bass not available on any physical release. Is that it? No~you'll find tasty tidbits of downtempo, house, techno, experimental and much more. Check http://www.thermalrecordings.com

COMMERCIAL SUICIDE

It's all systems go at Klute's Commercial Suicide camp. After the success of the 'Lie, Cheat & Steal' project' there's a trio of 12's on the way. Amit drops 'Dual Sense', Beta 2 & Zero Tolerance drop 'Give It Up' and the man himself will drop 'Growl' and 'Lost Connection' in January. Next year will see releases from Break & Silent Witness plus a mid-price mix CD in March.

CARTEL

The USA's mighty duo of Juju and DJ Craze have put together a new label, Cartel. The excellent first release should be in stores now 'Soulshine' / 'Murda', this will be followed in December with 'The Money' / 'You Ain't Ready'.

MANGA NET BROADCASTS

'Ballistics', the Manga net-radio show is now live from the BassTrap every Wednesday night from 10.30pm - 12.00am (gmt). DJ G-Mac and his Manga resident crew roll out the Manga beats with regular guest mixes and live recordings from the club. Also catch the 'Switch-Up' show now on Tuesdays from midnight til 1.30am with all the breaks you need from GiGi and The B-Keeper! www.RadioMagnetic.com

DJ KID

Long-time Scotland veteran, DJ Kid steps up with the launch of 2 news labels shortly. Restless Natives will be an outlet for a bunch of producers from Scotland who have been slowly coming through the production ranks. The first release is by DJ Kryptic and features '28 Days' and 'New Encounters'. Look out for the launch of DJ Kid's personal label next year Invade Recordings. Don't forget you can catch DJ Kid on Kool FM's net-radio station every Friday 6-8pm playing all the latest Drum & Bass. Listen in for regular guest mixes plus all the latest news from the Scottish Drum & Bass scene. www.koollive.co.uk

FIFTH ELEMENT

Ink's Hip Hop crew, Fifth Element are set to drop their debut album 'Druhop (Drop) Muzik' real soon. The next single to be lifted from this is "Stone Cold" with rmx's from B.C. UK, D-Kay and a Hip Hop mix from old skool legend, DJ Crystl.

PHUTURISTIC BLUEZ

This U.S. based label certainly has a busy schedule over the next few months. There's 2 Greg Packer 12"s due in late December: 'Wonderful Day' Parts 1 & 2. Part 1 features vocals from Rachel Claudio, and includes 'You' ft Type One. Part 2 is a re-rub of 'Wonderful Day' with MC Sureshock on vocals bringing some testosterone to the original, with 'Stand Up' on the flip. There will also be Phuturistic Bluez' debut CD album forthcoming in 2004, so hold tight for news on that. For more check phuturisticbluez.com

CYLON

New artist to the Cylon camp, Skitty is set to drop beats on both Cylon and X-Tinction Agenda. On Loxy's Cylon imprint expect Loxy & Damage's 'Deadlife' in Jan, followed by Keaton's re-touch of Loxy & Dylan's 'Evolution'. In the pipeline there's Loxy & Ink's 'Five Elements' due for release on a forthcoming Metalheadz LP, plus a Loxy, Fierce & BC UK collaboration. Watch out for Loxy & Keaton's 'The Jump Off' tour in the USA commencing December 4th.

SOUL:UTION

This camp have really been smacking it of late, in the shops now are belated samplers from the Soul:ution mix CD - MIST 'Nu Wave' b/w Nu:Tone 'Vital Organ'. Plus MIST vs. Marky & XRS 'Back to Love' b/w Mist:i:cal 'Mistical Dub Part 2'. Next on Soul:r comes D Kay's huge 'It's on the Way' b/w 'Space Quest' (ft Epsilon), 'Cold Halo' from Calibre plus a new collaboration 12" from MIST vs High Contrast inc 'Do It For You', if '3am' was anything to go by, I for one can't wait for this. There is also a brand new Mist:i:cal 12" penned for the label.

Calibre's signature imprint steps up with release #3 in Jan 'Trust' b/w 'Waiting' and 'Feeling Happy' shortly after as the release #4. Check for a Calibre & ST Files release forthcoming on this label. You can catch Calibre guesting on Critical, Innerground and V Recordings in the new year.

Album tour dates for the camp are still going strong, over the last couple of months Marcus & Calibre have taken in nearly 25 cities. You can catch the crew doing their thang monthly in Manchester and London at Band on the Wall and Plastic People respectively.

Finally, the second release on offshoot Revolve:r is out now courtesy of Spirit with 'Labrynth' b/w 'Bitter Sweet'.

CARGO UNLEASHES PAYLOAD

US citizen Stakka has a whole heap of goodies ready to drop. Firstly, the new imprint Payload is set to be an outlet for an array of already established and up and coming artists. Whilst Cargo Industries will cater for Stakka and his collaborations.

The debut 12" single on Payload is from San Francisco based DJ / Producer Gridlok who drops 'V_Ger' & 'Crooked'. Gridlok has risen through the ranks to become one of North America's most prolific producers. Payload 2 will be "Set Trippin" from Stakka & UFO! alongside "Wastelands" from Noisia featuring Prolix & Milo. You can check these by clicking cargoindustries.co.uk/payload/

Onto Cargo now and you can expect 2 EP's before the end of January. First up is The Militias "Weight Gain EP" featuring "Weight Gain", "1999", "Brainwash" re-work, and "Thrill Seeker." This is set to be released in two parts in early December. Following this will be Stakka's "Heavy Load EP". This features Stakka & Gridlok's "Hit n Run", Jae Kennedy, Kaos, and Karl K's re-work of Stakka & K.Tee's "Echo Chamber", Stakka & Skinny's "Knuckles", and Stakka & Hochi's "Mars Attacks". Check www.cxargoindustries.co.uk for more info.

EASY RECORDS

Things look good for Phantasy's Easy imprint afetr the signing of a new artist going by the name of Shodan. There are a myriad of tunes on the way "Atomic Age" and "No Liar (ft Fatman D)" is just the start, expect big things from this duo. Easy's club brand Devotion will also be hosting a few parties at south London's infamous Coronet venue next year alongside monthlies in both Brighton and Bremen, Germany. You can catch them returned to Ibiza for weekly events at Club Summun next summer. In other label news they have penned a Distorted Mindz remix of 'Your Love' amongst other things for release soon.

ATM ON THE ROAD

As we approach our 11th Birthday here at ATM the tour bus looks set for plenty of action over the coming couple of months. We return to Butlins in Skegness on 21st Nov with Mickey Finn, Phantasy, SS, and Kenny Ken for what's set to be another messy affair. 22nd Nov see's us in Banbury at Hobsons Choice with Shy FX. The following week (28th) we head up to The Emporium in Cardiff for Bullet Proof with cover stars SS and Skibadee at the controls. On the 5th December we return to Manchester for Metropolis at the Phoenix with Shy FX and Frenzic, then on the 12th it's over to Wolvertomm for Subconcious with Raiden and Frenzic, phew... On the lead up to Christmas it's down to Brighton for the xmas payback with Meltdown at The Beach and then on New Years it's the big one with Slammin' Vinyl at Sanctuary complex in Milton Keynes, in our arena there's Frenzic, Baron, Pendulum, Futurebound, Sappo, Red One, and more. This is alongside the massive line ups in other arenas which include Andy C, Hype, Nicky Blk Mkt, Mampi Swift, Twisted Individual, Brockie, Hazard, Bryan Gee, SS, Friction, MC Skibadee, Fearless, IC3, Dynamite, Eksman, Shabba D, Navigator, Foxy, Herbsman. Baby D (live), The Ratpack, Mickey Finn & Darren Jay, Scott Brown, Phantasy, Sy, Ratty, MC Lenni, Biggie and many many more. Further info on this can be obtained by clicking www.slamminvinyl.co.uk. In January we hit Club Ether in Taunton on the 9th for Decode with Bryan Gee, Pendulum, Frenzic, Tech Itch and MC Foxy, and then on the 23rd, Rumble at Zest in Ipswich with Brockie, Kenny Ken, Phantasy, Frenzic, Det, Fearless and more. For more info on any of these dates hit us up at tour@atm-mag.com or click on the site atm-mag.com

TECHNIQUE / WORLDWIDE AUDIO

2003 has been a vintage year for the Derby based crew. Drumsound and Simon Bassline Smith have upped the ante on the Technique label and they've moved in a fresh direction with the launch of Worldwide Audio Recordings. Technique even gatecrashed the national charts through the huge success of 'Junglist'. Technique #22 'Get Through' / 'Dangerous' is on its way to the shops now. At the end of November, Bristol's Distorted Minds make their debut on Technique with the remix of 'Get Through'. Further down the line on Technique Australia's Skyver & DJon will join the fold 'Justice', 'All That Stand', 'Face Down' & 'Fresh' are just some of the gems you casn expect from these guys. Onto their sister label Worldwide Audio, in early 2004 you can expect Drumsound & Bassline Smith's 'Ooh Baby' b/w 'What You Gonna Do'. Outside of the camp, the ever-busy Bassline & Drumsound have works due on Good Looking, V Recordings and Creative source to name but 3. For more check techniquerecordings.co.uk

INNOVATION WEEKENDER IN SPAIN

After their weekender exploits at Camber Sands and various large scale events around the country, Innovation are putting together what may turn out to be the weekender not to miss. Imagine your favourite music, all weekend in a decent climate. Lets see, somewhere like Barcelona! I'm getting exciting at the very thought of it, from the 17th to the 20th June 2004 they will be putting together a monster line-up of artists at one of Spain's largest super clubs, ouch!! The cost will be £90 and will include breakfast, dinner, accomodation and entry to the event (not flights). For further info just email the words 'interested in Barcelona Trip' to innovation2000@btconnect.com and your wishes will be granted.

NEW VIBE

New vibe 006 Bristol Blue & Mayfair from rising talent Neurotix is in shops now. By the time the year's out, nu blood Kaleida is set to drop the 'Out Of Control EP'. Reaching into 2004 Manchester's New Vibe crank up the quality with the Bristol-soaked 'Tibetan Mist' b/w 'Losing The Screws' by Humanoid.

NX BEAT

Check for the re-launch of the NX Beat label. There has been a 2 year gap since the last release, #7 will be from a Seattle based producer Demo. For further info check www.architecturerecordings.com

SINUOUS RECORDS

Kano's Sinuous camp are on the warpath over the coming months. All things techy are embraced here, check for releases from M Code, and Raiden plus a nice little remix from Skynet in the works, expect big things from this camp next year. In November they started a weekly club in Hitchin where you can catch the likes of Raiden, Friction, Garry K, and Kano. Check for the ATM & Sinuous date in wolverton on 12th Dec.

DJ CRYSTL

The mighty old skool legend that is DJ Crystl is set to return. On the streets for a little while has been his re-rub of "Warp Drive", this is gonna be backed by a remix of "Let It Roll" and released through Photek's imprint in Jan / Feb of 2004. Check for a remix on Architecture for Fifth Element plus some hip hop beats for Photek's Do or Die project.

DOPE AMMO

Since the success of their debut album 'Uprising' and the official release of DJ Hazard's 'Deep In The Underground' remix the Dope Ammo crew have been a little quite on the release front but that doesn't mean they haven't been busy in the studio.

After various DJ'ing commitments and work for such labels as Advanced and Square One, the crew look set to smack it in 2004. Their bi-monthly events will take place at The Cellar in Oxford, release-wise the label will see contributions from Baron, Rascal & Klone and Hazard over the coming months. For more info check www.dopeammo.co.uk

METROPOLIS

Manchester's number 1 drum and and bass / hip-hop monthly has settled into its new home The Phoenix running tings first Friday of every month. Recent visits from Die & Dynamite, Cash Money & DJ Swamp show its premier league. In December the ATM All-Stars return with Shy FX, Frenzic, Mark OD and Prophecy with big things in store for 2004 and beyond!

FRESH DIMENSIONS

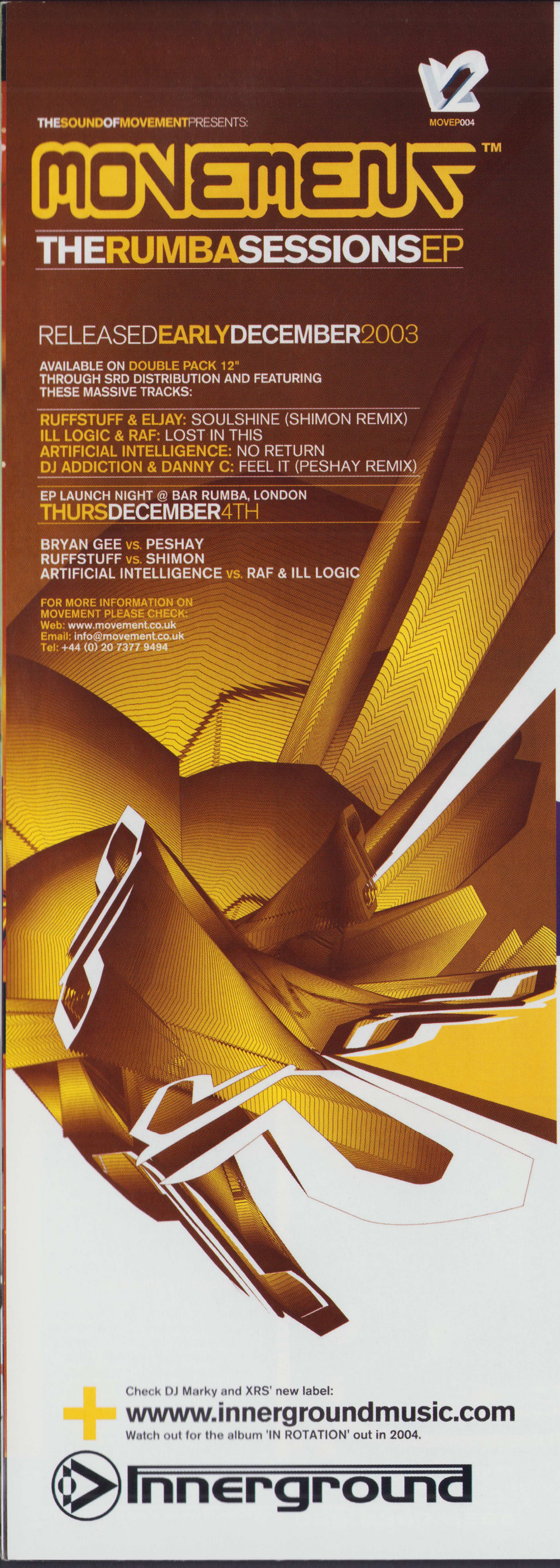
Keep your ear to the ground for one of the best hip-hop booty 12's around from the Fresh Dimension label. Title track King Kim is a classic mash-up banger guaranteed to rock the party! Details: 07770 601 731

SCAM

After a the huge success of Scam 1. Scottish based bootleg outfit Highland Hustlers come back with Scam 2. As if it was meant to be the A side features the mighty Sean Paul 'Infiltrate' following Blu Cantrell on Scam 1 and the flip fetures a braizllian tinged tune called 'Mas Que Nada'.

SUBTRONIX RECORDINGS

Mosus & Kiljoy's smash 'I Like It Ruff' has been given the once over by two of the hottest DJ's only recently making their Drum and Bass production debuts. Craze and Bailey's mixes are set to make people recognise their devastating production skills. The releases will be split into 2 seperate 12"s. One will contain the Craze remix plus an unreleased tune from DJ Mosus 'Armed & Dangerous'. The other will contain the Bailey remix and the first solo tune from Kiljoy who is one half of Concord Dawn, the tattooed beat messiah has promised some serious nastiness.



competitions

The address to respond to all competitions is:
ATM Comps, Po Box 5307, Southend, Essex, SS1 1TW. or email: comps@atm-mag.com

KAM DECKS & MIXER PACKAGE

Long time heroes Kam, have supplied us with our killer competition prize this issue. We've got a pair of DDX1000 turntables and a GM25SE mixer to give away, but you're gonna have to do some digging on the Kam website www.kam.co.uk to find the answer to the burning question.

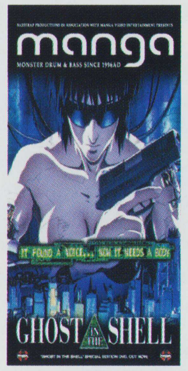
The first part of the prize is a GM25SE mixer featuring a ridiculous amount of functions for a stupendously low price of less than 50 quid. It's a 2 channel, 7 input (2 phono, 4 line, 1 mic) mixer, that even comes supplied with a free replacement cross-fader in the box! Plus there's headphone crossfade, cue system, mic' input, 50mm channel faders, record and master outputs, and 10 point LED level meters to boot.

And the second part of the prize is the decks. The DDX1000's, retail for around £270 each, and also come with a spec list as long as your arm, including, high torque direct drive motor, adjustable S-shaped tone arm, selectable pitch control (10/20/30%), pitch bend buttons, 3 motor speeds (45, 33, 78rpm), adjustable brake speed, height adjustable cushioned feet, quartz lock, blue LED's, blue target light, cartridge + headshell, free KAM slipmats, and all the cables you need.

Well, I think you'll agree, yet another bad-ass competition! And all you have to do to get your hands on the prizes is simply tell us:

What is the model number of the forthcoming KAM mixer with the slinky, round, blue VU Level Meters?

Get the postcards flowing to the usual ATM HQ, and you could be mashin up ya bedroom in no time!



MANGA

In January, Scotland's longest running Drum & Bass event, Manga celebrates it's 8th birthday. Because they are feeling so jubilant about being in the game so long they have put a little prize package together. In association with Manga Video Entertainment, they have 4 copies of the 'Ghost in the Shell' DVD (Latest Version) up for grabs plus tickets to their birthday event in Edinburgh on 23rd January with Doc Scott and MC Foxy. To get your artificial computer generated claws on a copy send a postcard to the ATM hive telling us the name of just one Scottish D&B DJ. Easy peasy eh!!

FREEFLOAT. TURNTABLE SUSPENSION

As reviewed in Equipped this issue, the new DJ gadget on the block is the Freefloat. A turntable suspension cushion that sits under your deck and separates the 1210 from the booth, thus eliminating your bass rumble problems and giving your needles a virtual 100% chance of staying in the groove while the system and the dancers bang the night away. (A much more advanced method of audio enhancement compared to the blocks of florist oasis or dodgy stained 'cushions' we normally have to deal with) They should be available in your shops right about now, but if you fancy pushin the dB's to the limit for yourself for free! We've got a Freefloat to give away to 1 lucky reader, so send a postcard to the usual ATM address telling us how this product would change your entire life for the better!

SIR BENNI MILES SHIRT

Some people say that the first thing Aaron Benjamin Miles did when he was born in 1969 was say 'Yo!'. About 25 years later the New Yorker had not only explored the inner circles of all important underground scenes of his city, he had also earned a lot of respect and even founded a fashion label which is one of the most legendary brands in the dancehalls and hip hop clubs all over the planet today: Sir Benni Miles.

Over the years they've roped in many names to sport the brand, in September you hopefully didn't miss the garms in the Nu Breed video? And right about now they are hosting a night alongside the Rawhill Cru in Germany, plus Bryan Gee will be donning a fresh outfit (as only he knows how!) for yet another bad photo shoot, now it's your turn!

The leading bad boy streetwear specialists themselves have blessed us with 15 shirts to give away in a piss easy competition. To obtain one the question is simple:

Who is the UK front man for the Raw Hill Cru?

Send your answer to ATM on a postcard, and you could be on a winner Delboy!

SINUOUS RECORDS

Those speaker mashing head crashing fools at Sinuous have given us 3 copies of their latest dancefloor crunchers to give away this issue. 'The Future Flavas Vol One' EP is a double 12" featuring 4 new tracks from the likes of Jarman with 'Test the theory', 'Octupus' and 'Fullproof' by Atom and 'Callin' by Audio Species.

To get ya dirty mits on a copy, simply tell us the name of another Sinuous artist (not listed above!) and send it to the usual ATM gaff on a postcard. For more info hit sinuousrecordings@hotmail.com

WORKIN CLASS HEROES

Welcome to the second installment of **WORKIN CLASS HEROES**, This month we hit you with some serious damage from in and around the Capital.

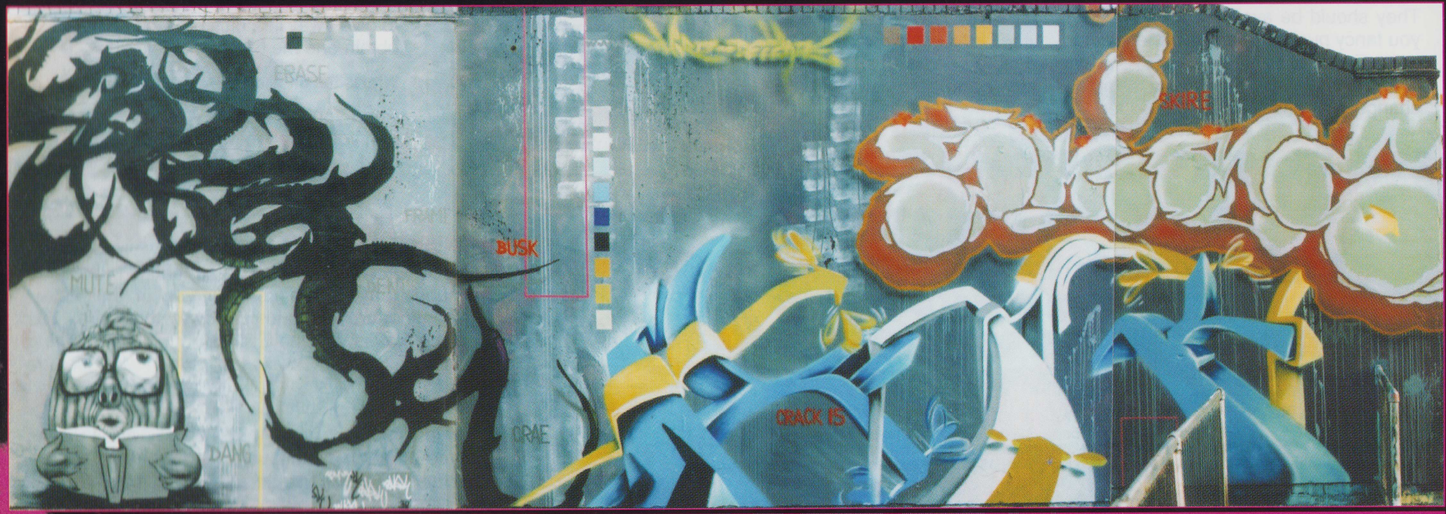
As space is mad tight, I'm Gonna keep it real short this time round and let the artwork do the talking. First up, a quick selection of artwork on display at this years Notting Hill Carnival courtesy of **BUSK** & **SKIRE** [3rd Decade] then we focus on **INSA** & **ASTEK'S JAM EM IN** event, where 28 writers crammed their styles onto that small wall in Plaistow East London. We finish this months issue with a few quality productions from **FRAME** & **ERASE**.

Make sure you catch us next time round where we'll be turning up the heat with even more UK damage. Anyone who wants to contribute to **WORKIN CLASS HEROES**, send your photo's to **LEE FRAMER**, Po Box 5307, Southend-on-Sea, Essex, SS1 1TW or mail me at **leeframer@hotmail.com** Peace. We **GHOST**.

ARGOS · SKORE LONDON 2003

ERASE · FRAME [THIRD-DECADE] ESSEX 2003

SKORE · ARGOS WEST LONDON 2003



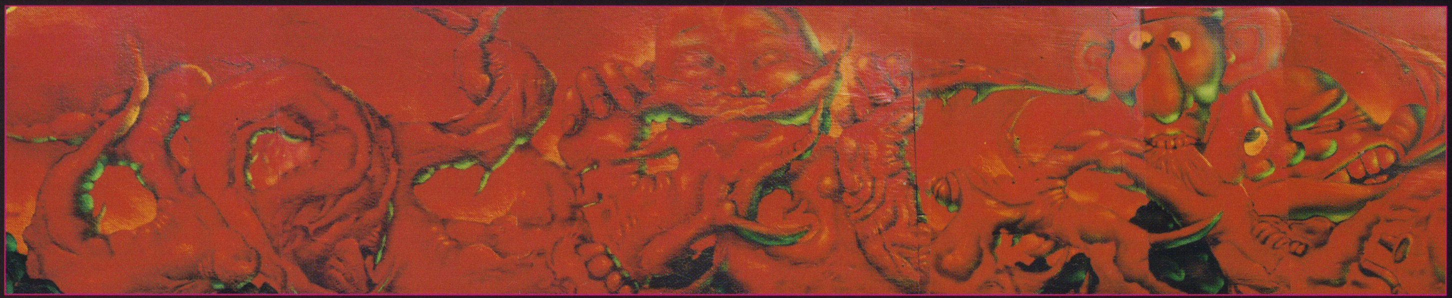
BUSK · CRACK · SKIRE [THIRD DECADE] NORTH LONDON 2003

ROUGH · SERVAL · FRAME · CRACK [404 · THIRD DECADE] ESSEX 2003

BRAVE 1 · THIRD-EYE ESSEX 2003

FRAME · ERASE [DIRTY SOUTH] ESSEX 2003

SKIRE [THIRD-DECADE] NOTTING HILL CARNIVAL 2003



BUSK [THIRD-DECADE] NOTTING HILL CARNIVAL 2003

AZTEC·INSA·ETHEL·MORPH·JAF·KORE·TIZER·SHUKS·KOREY·AKEL·ARCAE·EKTO·IMERZ·ZODE·TASE·MUTE·CRACK·DENIS·PHEKS·BUSK·CELZ·BRAVE·WA·MILOS·SKIRE·EBZKE·ESEN·ARE

JAM EM IN 03 EAST LONDON 2003

ATM ISSUE 58 COVER CD

DJ SS & MC SKIBADEE

DJ SS & MC Skibadee are two names that are synonymous with the world of Drum & Bass through their own individual exploits. Between them they have been to every corner of the globe and played at every major event - well, ever!

DJ SS has been instrumental in bringing many names to the fore over his 14 or so years in the business, his Formation camp is world renowned and including sub labels has seen more than 200 releases over the years. His infamous World of Drum & Bass project from '98 saw productions from all over the world which inevitably opened many doors for many people. His World of Drum & Bass parties in Miami are the highlight of the conference for many showcasing talent from all over the globe. Over the last year he has taken his stable to dizzy new heights with material from Twisted, Gen Dub, Influx Datum and Zen all being at the front of many a-list DJs boxes. Next year will see the long anticipated release of his 'S Files' LP, his debut solo LP for the label. The present and the future certainly look bright for this man.

MC Skibadee is, in many peoples opinion the drum & bass world's number one emcee. His career started on Kool FM in the early nineties, since then he has gone on to conquer the drum & bass scene and looks set to take it one step beyond over the coming months. Famed for bringing hyper double time chatting to the parties, his lyrics are renowned the world over. His collaborations with Shabba and Det for the MC Convention and 2 x Freestyle projects respectively have cemented his name in the history books even more so, and with some hefty productions looking to come out of the Platinum Performers stable things are certainly all good for the Super S...

You can check the full interviews with both DJ SS and MC Skibadee in the pages of this very magazine.

CD TRACKLISTING

1. John B
Pressure rmx - Formation
"Here, he's revamped a classic tune and taken it in a different direction, this is the real John B!"

2. Concord Dawn
Don't Tell Me - Timeless
"Very clever vocal hook from international artists Concord Dawn, its good to see foreign talent making a big impact on the scene."

3. DJ SS
Stress Related - Formation
"I made this tune when I was under some serious stress and pressure with this drum & bass life, you need to take time out to see the real important things in life."

4. Distorted Minds
Ouch (Bassline & Drumsound rmx) - D Style
"A little dancefloor tearer re-touched by Bassline & Drumsound for all the party people in the place."

5. Zen
After Party - Formation
"Made by one of the new boys to the camp who has certainly got his own flex. It's very deep, very monotonous and very rollin."

6. MC Tali
High Hopes - Full Cycle
"A talent I'd first seen live 5 years ago whilst playing at Groove Therapy in Melbourne. From seeing her MCing there to seeing what she has acheived now is nothing short of marvellous."

7. DJ Fresh
Foreigner - Breakbeat Kaos
"Fresh is taking drum & bass to a different level. This is a man with real talent, he has such a simple formula but he likes to take it a little deeper. On this track he twists out the usual rave sounds and breaks but in the way its put together he's made a masterpiece. The master of manipulation."

8. DJ SS, Twisted Individual, MC Skibadee
Deal with the matter - Formation
"A link up of me, Skiba and Twisted. The ulitmate hook track! I was looking for a gimmicky thing to put on the album, something that people can sing along to. For me, its all about getting the hooks back into this music, I think we have strayed away from the hooks a little bit."

9. Badmarshe & Shri
Signs (Calibre rmx) - Outcaste
"Influx was asked to do a remix of this, he is now glad he didnt do it because what Calibre has done with it is amazing. He's taken that simple vibe like we used to get back in the day and just showed how important and powerful simpicity can be."

10. Artificial Intelligence
No Return - Movement
"These guys have just come from nowhere and everything they seem to touch has a vibe. They have their own kind of soulful flex. A simple music formula but danceable with that deep tribal vibe, the one we searched years to try and get, these guys have achieved in such a short amount of time. Music needs to touch your soul, and if it doesnt there's no point in making it, that's what music was created for! In the olden days people sang when they were unhappy."

11. Lenny Fontana
Spread Love (Nu:Tone rmx) - Hospital
"Nu:Tone is a guy that I have known from years from working with John b. Just seeing what this guy has achieved over the time he has been about. The way he comes with the raw breaks. For me right now on a music tip he is one of the hottest out there. The music I have heard from him is quality, this mix is an absolute classic for me. We havent got enough songs on this scene, many tunes with vocals, but not enough songs. when it comes to Drum & Bass this is a musical masterpiece."

12. DJ SS
Margerita - Formation
"I made this to get that party vibe going on. I got a guy in to play the guitar and I got a lot of inspiration from that brazilian flex that's been about of late."

13. Drumsound & Bassline Smith
Get Through (Distorted Minds rmx) - Technique
"I think personally this is the best remix these guys have done, they certainly caught a vibe on this and that can be very hard. Simple but efficient and doing some serious damage on the dancefloor."

14. Generation Dub
Body Snatchers remix - Formation
"This is a little prototype remix, it shouldnt have even been on this CD really. These guys are so talented, they have so many different flavours and so many different styles. This mix was the one out of the three they have done which I had on dubplate at the time. I wanted to end this mix off with a stomper."

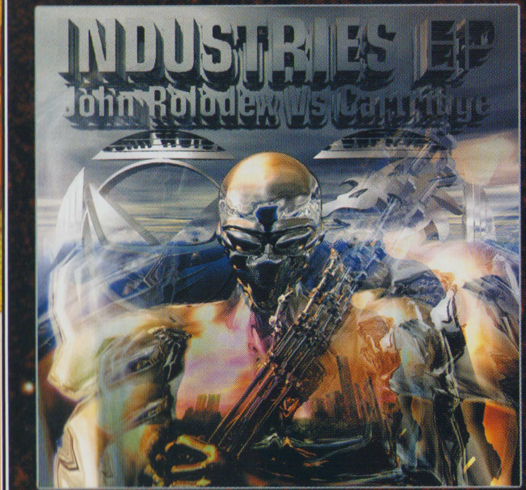
That's all from me, I hope you enjoy my vibe, when I play my music I want to create a vibe and take you through the whole scope of drum & bass. This music is about the highs and lows, not just one sound. Peace... SS

FORTHCOMING ON DREAD
online shop/forum/info: www.dreadrecordingsuk.com

DREAD 2003. Truman Brewery, Unit 46, The Vault, 91 Brick Lane, London, E1 6QL.
Email: lena@dreadrecordingsuk.com // Website: Dreadrecordingsuk.com Tel: +44 (0)207 3752297. Fax: +44 (0)207 3752296.
Distributed by SRD Ltd: 70 Lawrence Rd, London, N15 4EG. Tel: +44 (0)208 8023000. Fax: +44 (0)208 8022222.
DJ bookings and tours contact: Lena@D.E.A.Tel: 020 7375 2297. Fax: 020 7375 2296.

A. NO NO
B. D9 RMX
C. JOHN ROLODEX RMX
D. TWISTED ANGER feat DANNCY C RMX

DREAD049
release date: 08/12/03



A. LIFE FORMS
B. WRECKING BALL
C. TELEPATHY
D. ACID JUNGLE

DREAD047
release date: OUT NOW

A. TAKE ME BACK
B. DIRT BOX
C. FRUIT BAT
D. SAY YEAH

DREAD048
release date: OUT NOW

DREAD ENTERTAINMENT AGENCY
Artists available for booking: Ray Keith | DannyC | John Rolodex (Tours only).
For booking information please call or email Lena on: 0207 3752297 | 07967 396886.
lena@dreadrecordingsuk.com

Ray Keith at Dread Recordings would like to wish everyone a Merry Christmas and Happy New Year. Thank you for supporting our labels; Dread, Penny Black and U.F.O. Recordings. I would also like to personally thank Lena at Dread, Neil at Masterpiece, Damon at Paper Graveyard, Dean at ASL and Rico at SRD for all your hard work over the year.

Mark O'D

Time flies. Very soon, Sonic will leave Manchester - his home for the best part of 8 years - to explore the Far East. He's already had a taste of the Asian culture and he's hungry for more. Intriguingly longtime spar and collaborator Silver recently flew west across the Atlantic to chance his luck in LA. What's the deal?

"There's no fallout between us," explains Sonic keen to put the record straight. "But inevitably you develop slightly different musical tastes and Dean's (Silver) style of DJing is different to mine. We,re both going to keep in contact."

The prolific five-year Sonic & Silver AKA Accidental Heroes story is on hold for now. "It is the end of an era," concedes Sonic, "because we won't be living around the corner or in the same house, but we always knew it would happen."

As with all great stories when one chapter closes another opens. "I am clearly focussing on my solo work and Silver's going to be working with people like Gridlock and Hive in the States."

Sonic's solo enterprise - Space Recordings - is barely a year old and its already delivered way-ahead Drum and Bass that has to be listened from start to finish to appreciate its multi-layered rhythms and majestic musicianship. Like Photek or Matrix, Sonic sets his own agenda, making D&B that's progressive and a definite no-clone-zone.

We're in the Space studio, burning tabs, sipping vino out of teacups and buzzing off 'The Message' - Ed Rush and Optical's hot new funk-fried masterpiece. The Virus sound has always inspired Sonic; along with Silver they realised an ambition with the release of 'Rocket Launcher' (Virus) and another 'The Russian' is forthcoming. That's besides the 5 tunes he's made in the last 2 weeks for Space.

"I am just putting in the work on the 11th release. Basically in the shops 004 ('Falling' / 'Sunday Morning') and 005 ('Space Cadet' / 'Road Movie') are floating around and 006 ('Bombay' / 'Casa Miguel'), 007 should be out before Christmas." 8, 9, 10 and 11 are ready to roll next year.

If you think the quality is compromised by such a quick release rate, think again. Space doesn't do mediocre. Each release is a cracker. "The first release 'Future World' set the right tone for the label. It said what I was trying to say in one tune, it's musical but quite heavy. There are themes, like its layered up, complex, spaced out - it's quite psychedelic in a way." Overall the labels output has been epic; huge warm, widescreen sound that literally pours out of the speakers and swallows puny tunes for breakfast.

How does he make it sound like he's been working in the Neptune's studio? "It's all tricks. It's not having the most expensive equipment. Its learning techniques, my particular way is fill up the sound in anyway I can by adding extra layers, to fatten it up."

His studio trickery is the result of years learning his trade in bands and his love of cutting edge technology: "I'm a gadgets man," he confirms. "And I decided to make use of my musical background, I realised I was missing the musicianship and the way it can really lift a track, do you know what I mean? There's loads of guitar funk licks and keys in my work, playing stuff in makes it a lot easier than sample hunting! People seem to say that our tunes are loud, which is a good thing. Maybe it's "cos I'm deaf!" he jokes.

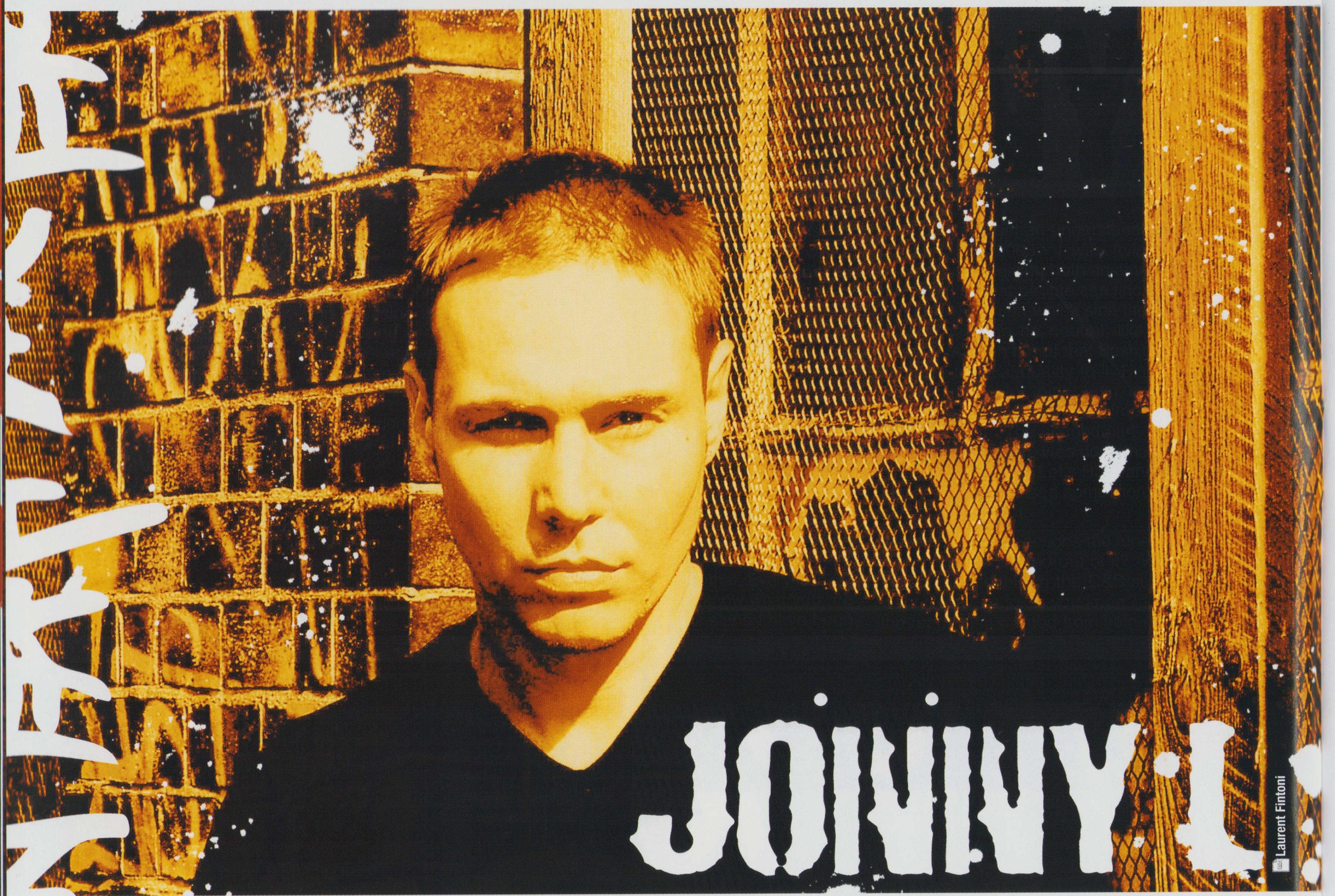
Taking time out Sonic wraps up some stinky dank into a Cornetto-sized cone and he let's me get hooked on the first chapter of his book. As the room gets foggy he reminds me of a favourite anecdote about his Dad (Johnny Byrne), one of his "biggest influences" and author of cult 60's book The Groupie, a book that added the word 'groupie' to the Dictionary, before he went on to write screenplays for Doctor Who. Genius!

Out real soon is "the first of the Asian series, a little track about a couple of days I spent in Bombay. It took me a long time to find the right samples to create the atmosphere I wanted, but then it came right. It's been a real big hitter, I'm quite proud because it's different from any drum and bass out there. I think that's what people want at the moment."

If you like the flavour, wait 'till you hear the follow up Kashmiri Twist. "Its named after the strongest weed I've ever smoked! Bombay's an introduction to that sound and this is the one that defines that sound. It's almost bhangri. It's got a really grinding sitar that's a bit wrong and the wash in the background. I think its going to twist some people's heads," he says with a glint in his eye. Complete with swingbeat tabla drums and authentic atmosphere it shows Sonic's got a black belt in innovation.

Relocating seems to have whet his appetite for boxing off tunes. "Moving to another country is going to interrupt my schedule, so I've been trying to stockpile tunes cos it'll take me a while to get settled. I am looking to take quite a lot of time off, I've written a book this year and I am looking to go back to Asia, that was the inspiration for the book and it's a spiritual home for me, definitely."

It's not the first time he's got the travel itch. Earlier in the year he spent 4 months travelling around India and Thailand on a shoestring budget. Not everyone's cup of tea but he's being true to himself and this time he'll be taking his studio with him. "My studio is my laptop now, so I can work from anywhere. I bought a G4 and Logic and it runs like a dream. The tunes I've done will take me up to the middle of next year and wherever I go I will be looking to DJ and make tunes so it's not the end!"



Laurent Fintoni

Jonny L has been a busy man. '27 Hours a Day', is the title of his new album, and by the looks of things he's been working against the clock for the last five months trying to finish it. Add to that all the stress and work involved in releasing an album, when you don't have the backing of a major or even a big independent like XL, as well as running your own label and you can see how the album is aptly titled.

So how different was it for Jonny to produce and release an album on his own? "Well for one, by the end of my time at XL I was always complaining, about artwork, record sleeves and the rest. In the end I had a little falling out with them, and then I went onto a proper major (Arista/BMG) for a while when I was working with True Steppers. And there I realised how much better XL actually were, because Arista were a proper nightmare! And with this LP on Piranha, I have really come to realise how much work is involved in releasing an album and how time consuming it can be. I even had to hire someone at the last minute to help me because I just couldn't bare it anymore. Releasing singles I can handle, but now that I have seen what's involved in doing an album, I don't think I would do it ever again."

Piranha was set up a couple of years ago after Jonny left XL, he has since put out a few 12"s and spent the last half a year working on this LP. As he explains "that's the beauty of this album, because it was done in like 5 months, it's a total vibes album." What does he mean by vibes? "Well it's something I first learnt when I did 'Piper'. After I finished it and gave it to XL, I went back in the studio and did another three versions, because I thought it was too techno-y, I thought it needed some more work. I brought it to them and they were like 'Why the hell did you do that? The first version was bad!' I realised that you can get too involved in the tune and tamper with it too much. So for this album I had to stop at the first vibe. This is what this album is, all original vibes. I mean it can be good both ways, but I have learnt you need to know when to stop working on a track and when to continue."

There are a lot of different emotions, and 'styles' in this new LP, as exemplified by the first track, which serves as an intro to the album, somewhat of a rarity for a D&B album. For Jonny it was a case of trying to incorporate as many different influences and feelings as possible. "I was trying to show all the different moods that make me as an artist. I'm not into the one-vibe thing, I think it's like no rules, no limitation to what I'm into. There are artists in the D&B scene that have a certain vibe to what they produce, and that can make them a better artist. Like for example when you buy an Ed Rush tune you know what you are getting. I'm not disciplined like that. Every track is new and different; you never know what you are getting. And that's the kind of stand I have been trying to make, not necessarily to have a winner with every tune, but more to have an element of surprise in every one of my records."

And this stand Jonny wants to make is really apparent on '27 Hours a Day', with the dub influences of 'Tell a Friend', dancefloor orientated numbers, tear out amen pieces and the last track 'Old Skool', a sort of homage to the early days of dance music, all cohabiting happily. To top it up there is a hidden track, which switches the tempo altogether back down the spectrum in a typical Jonny L twist. And let's not forget the icing on this electronic monster of a cake, 'Let's Roll' and 'Let's Roll revenge', arguably Jonny's most controversial work to date.

As he has stated before, he wasn't trying to make a political stance, as he freely admits to not even knowing if Tony Blair "is labour or conservative!" What he was trying to do was to make a track that could serve as a sign of the times for future generations, who could listen to it 50 years from now and get an understanding of what was happening in 2003. "I was trying to be like a news reporter, giving both an anti and pro side to the track, so that people can find both meanings in it, depending on which side they are standing. It was meant to be neutral, like the work of a reporter. And on top of that Bush's voices has an amazing musical quality to it. His voice is at the perfect speed for high bpm music, even the pauses in his speech are on time! He sounds like a true junglist." The second part, with its sample of the Iraqi minister, was done much more quickly, as an answer to 'Let's Roll', and Jonny admits that it could have used some more work now that he has released it.

What about the reactions the tunes have caused within the scene, and out of it? "Well I think that sometimes people in the D&B scene, might not want to have a joke, you know? In the end I got the reactions I wanted from both sides, especially with 'The Revenge'. Some people were going crazy at me. Like the little kids on the boards, some were bitching really badly and some were clapping, which is what I was trying to get at. I think too many people are purists about this music, and they need to be opened up."

The one thing that seems to be missing on this album, compared with his previous efforts, is the presence of a vocalist. He explains that this time round he hasn't really worked with any vocalists, opting instead for a lot of samples, some of which he made himself. "As far as vocals go, I'm learning to sing and so now I try to do stuff like that in the studio. I think using your own vocals is wicked! Like what Dillinja has been doing with his vocoded stuff recently, I really think that's the way forward." He insists on emphasising that for him it boils down to this: "Basically I think a lot of D&B producers don't consider themselves artists, because they are always called producers. Same with the DJs, the more they can feel like artists, the better it will be. And it's the same with this vocal stuff, if you vocal your own stuff one way or another, its more personal. You give your full 100% as an artist and that's what makes the difference. I really think it's about time we got out of the habit of criticising producers and DJs and recognising that they are as much of an artist as other musicians. If people on top of the pops or pop idol can get called artists why can't we?" And he has a point, as the scene struggles with its increasing chart flirting and ever growing popularity worldwide, it is time for those most involved with it to really stand up and affirm their creativity as being more than just an ability to push buttons and layer samples together.

Now that the album is finished Jonny hopes to be able to concentrate more on pushing Piranha forward and building it up, as he isn't the type of producer to release massive amounts across labels, instead being happy to push his tracks on Piranha and have the odd release out of it. "I prefer to keep tunes for my own label if I can, and I try not to do too many remixes, as it eats up your time and some of your creativity. I will be looking at expanding the label and getting some people signed as well as trying to get a little crew of people together. It's a hard time for everyone at the minute, records aren't selling as much as they used to. But I still want to build Piranha to be bigger. At the minute it's a very small team of people, but without them this LP wouldn't have been possible."

Before we part, I ask him if he is planning any gigs to help promote the album, as he has never really been the type to go out and play on the circuit. "Well the thing is, I can't really DJ anymore because my ears are fucked and I have been told to watch it or I could end up deaf. It's coming back though as they can heal like any other part of your body. So I will try and promote the LP but I have to be careful. I can't lose my ears!"

VRECORDINGS

OUT NOW:

ARTIFICIAL INTELLIGENCE 12" - V043
SIDE A. HOOKED ON
SIDE B. 100%

DRUM & BASS FIESTA REMIXES 12"/PART.1 - V044
SIDE A. HAPPY HOUR – DANNY C – **(DRUMSOUND & BASSLINE SMITH REMIX)**
SIDE B. MAKE ME WANNA – SONIC – **(ARTIFICIAL INTELLIGENCE REMIX)**

COMING SOON:

DRUM & BASS FIESTA REMIXES EP/PART.2 - V046
SIDE A1. READY 4 LOVE – EZ ROLLERS – **(CLIPZ REMIX)**
SIDE A2. SKY HIGH – ARTIFICIAL INTELLIGENCE – **(J MAJIK + WICKERMAN REMIX)**
SIDE B1. BROTHERS – DAVE ANGEL – **(MARKY & XRS REMIX)**
SIDE B2. MORE (feat.Virginia) – DJ SUV – **(DILLINJA REMIX)**

DRUM & BASS FIESTA REMIXES EP/PART.3 - V047
SIDE A1. PEACE OF MIND – SUPPLY & DEMAND – **(LEMON D REMIX)**
SIDE A2. AUTUMN- DJ DIE – **(COMMIX REMIX)**
SIDE B1. GET ON DOWN- LEMON D – **(DJ DIE REMIX)**
SIDE B2. STRICTLY SOCIAL- RONI SIZE – **(NU-TONE REMIX)**

THE D&B FIESTA REMIXES CD ALBUM RELEASED MARCH/APRIL 2004, INCLUDES ALL THE ABOVE TRACKS PLUS MORE BONUS TRACKS FROM RONI SIZE, PATIFE, COMMIX AND DJ MARKY & XRS.

RONI SIZE : RETURN TO V - THE ALBUM
FEATURING THE TRACKS: BUMBAKITA AND FASSY HOLE TAKEN FROM THE FORTHCOMING ALBUM "RETURN TO V" TO BE RELEASED **MARCH 2004**.

XRS 12"
SIDE A. SNAGGA PUSS
SIDE B. MACH SPEED

V RECORDINGS
T. 020 7735 7255
info@vrecordings.com

DRUM N BASS NEW RELEASES, PROMOS
TAPEPACKS & MERCHANDISE

ANY SIZE UK ORDER ONLY £2.50 POSTAGE

WORLDWIDE MAIL ORDER SERVICE

WWW.IMORECORDS.COM

+44 (0)208 288 0700
2 CHEAM ROAD | SUTTON | SURREY | SM1 1SR

leaders of the new skool

Ben Sumner

We all know about the Ram Trilogy, Dillinja and Zinc's of this world; they are at the top of the game and their achievements are well documented. Leaders of the New Skool is all about the hot new artists, and rising stars of the scene that you might not know quite so much about. The face of drum & bass is changing; it's not just about those familiar names that we know and love - it's also those fresh producers bringing new vibes and who are only now breaking through. These are the people shaping the future of drum & bass so take notice as these are just some of the leaders of the new skool . ..

D. ECCO & SABOTAGE

Name: D.Ecco & Sabotage
Alias: ESCO
Age: Eric 24 & Shawn 26
Based: Denver Co. USA

What are the biggest tunes you've done so far?
'House Music' on Frequency Records.'

How long have you been making tunes for?
'We've been working together for 3 years.'

How did you get into music?
Eric: 'My cat used to hum old hardcore tunes around the house. After that I started hearing DJ Fury around the raves who was the lone junglist in Colorado. It took balls to play drum 'n bass in Denver back then.'
Shawn: 'DJ'ing at my local roller skating rink. If you don't think Rob Base can rock a party then you never had a gig like this.'

If you had to choose between DJ'ing or Production, which would it be and why?
'It's all good baby... Different vibes for different times. Sometimes we are vibing in the studio, othertimes I want to hang myself from the ceiling fan. I wish we were rock stars who could record each song at a new studio. I get bored with my surroundings very easy.'

What music inspire or influence you?
Eric: 'Bomb Squad era '87-'90, Dr. Dre era "Efil4zaggin" - In my opinion this style of production is what electronic music is about! All different styles mashing it up to create a modern wall of sound technique. Imagine a bar brawl between James Brown, Funkadelic, and Slayer. I think that sums up these albums. I also rock about 15 gig of other music on my I-Pod.'
Shawn: 'Ed Rush and Optical "Wormhole". It was on a whole different level. When I was first getting in to production I would sit in my room listening to it on the headphones thinking about how they could have made that sound. It was definitely an album that pushed me to try new things and get better.'

What track would you most like to have written?
Eric: "Papua New Guinea" by Future Sound of London, Paul's side of "Abby Road". I know "Papua New Guinea" is trendy right now but talk about an emotional electronic song. It makes me want to eat E like a 15 year old raver... Paul's side of "Abby Road" because it combines genius melody with funky breaks. I think this album is the only reason not to clown Ringo.'
Shawn: Milli Vanilli - "Girl you know it's True".

Who's your favourite DJ And why?
Eric: 'Andy C - If you're not a deaf, dumb and blind nun you'll know what I am talking about. You want vibes? This man is it. I generally think electronic music DJ's lack personality in their performance. Not Andy. Oh yeah, plus he is my label boss..'
Shawn: 'Modu - Modu is a D&B DJ from the East Coast. He was my biggest influence early on as well as a great DJ. I learned a lot from him, and he was the first person to give me a gig at one of his events. Don't know if I would be in the D&B world if I didn't meet him.'

What event would you most like to play at and why?
'Local strip club called "Saturdays". I guess The End or Fabric might be cool too.'

Favourite bit of studio equipment?
'The almighty computer and a sock full of rocks. We really are not joking, we have some magic rocks our hippy buddy gave us. They work pretty good but they could probably use a tune up.'

What's the best studio advice you've ever been given?
'Bassline advice courtesy of Shimon. Thanks... I think if we went into depth on this matter the Ram hit squad would come and make us disappear. We must never reveal the secret of the Shaolin.'

What's next for you?
'We just finished a 15 city tour promoting a mix CD called "Build and Destroy" for Terra[format]. An artist EP on Frequency ('House Music VIP', 'Staring @ the Sun', and more!). A new USA tour in support of the EP. We also have a grip of new tunes including a cover of Iggy Pop's "Wanna Be Your Dog", an electro influenced tune entitled "White Girls", a Clockwork Orange influenced track called "Rave Act" and a couple of solo Sabotage bits. Also peep the D.Ecco and Sabotage show on www.bassdrive.com on Fridays.'

WICKERMAN

Name: Wickerman.
Alias: Member of Cookie Monsters.
Age: 25
Based: Rickmansworth, near Watford, North London.

What are the biggest tunes you've done so far?
'Capoeira' is probably the biggest so far, I've done a few naughty bootlegs which have done quite well though, some of them with J Majik, but I'm not sure its a good idea to say which ones! At the moment 'Pitbull' and 'Mr Hunger' seem to be doing quite well.'

How long have you been making tunes for?
'I played in bands when I was younger so I've made music since I was 14, I didn't get a computer until I was 21 that's when I really started making d&b.'

How did you get into music?
'I've always been into music, the first two albums I ever had were by the Beastie Boys and De La Soul, I knew back then that I wanted to make tunes. When my sister introduced me to jungle it blew me away. After DJ'ing for a while I managed to get onto a music technology coarse in Manchester, I didn't pass though, for some stupid reason we had to do a maths module to complete! Meanwhile I hooked up with DJ Hoodlum from Kool FM who I made 'Pitch Shift' with, it was through him that I bumped into J Majik who I remembered from school.'

If you had to choose between DJ'ing or Production, which would it be and why?
'That's a horrible thing to say, but if I had to choose it would be production, I love to mix but you can go further making a tune. you can only DJ with what tunes you got, but there is no boundary when it comes to producing. If I wasn't allowed to DJ, I'd have to sort out some kind of live set, but not a chilled thing, it would have to be disgustingly heavy, something really sick.'

What music inspire or influence you?
'I haven't got much preference over style, I just like good music, my vinyl / CD collection is totally eclectic, Jay's the same, you would be shocked to see his in-car CD collection!'

What track would you most like to have written?
'So many, to name but a few: 'Valley of the Shadows (31 Seconds)', 'Terrorist', 'Nosher', 'Torpedo', 'P-Funk', 'T-10', but Test 2 - 'Fluid' is disturbingly good.'

Who's your favourite DJ and why?
'It's got to be Hype, what a DJ! Everytime he rips it up with every style, his sets reek of energy and he's as tight as they get. With scratching on top of that I'd say he comes in a clear winner. Sorry Andy C!'

What event would you most like to play at and why?
'True Playaz @ Fabric. If you've ever been you already know why, when it kicks off its got to be one of the best nights out. And the system is heavy.'

Favourite bit of studio equipment?
'At the moment it's the Oscar, its an old wooden synth that sounds like nothing else and its very warm. Someone has drilled some holes into the side and stuck midi ports into it (that gives you an indication of how old it is), I just press record and mess around, your guaranteed to come up with something on this one. The software version is coming out soon, but I don't know how warm it will sound.'

What's the best studio advice you've ever been given?
'I've been given a lot of advice, it's hard to say what the best was. Being told to switch to a valve mixing desk was pretty good.'

What's next for you?
'I've just done a mix cd with J Majik and MC MC, coming out in the new year, its basically a mix of Infrared dubplates. We've got 'Pitbull' and 'Mr Hunger' (me, J Futurebound) on their way, 'Pitch Shift' (me and Hoodlum), 'Hustler', and we got plenty of dubplates flying about, ready for the new year. I got my gig at Fabric (5th Dec) but its not a True Playaz night, it's an Infrared one, but what can you do?'

leaders of the new skool

RAIDEN

Name: Chris Jarman
Alias: Raiden / Jarman / I-rate
Age: 25
Based: Portsmouth UK and San Diego USA.

What are the biggest tunes you've done so far?
'Fallin' (Renegade Hardware), 'Cenobyte EP' (Transparent), 'All out War' (Renegade Hardware), 'Infection EP' (Renegade Hardware), 'Mindbombin' / 'Pittbull Attack' (Barcode).'

How long have you been making tunes for?
'About 9 years playing in bands / sessioning at studios, and 4 years making electronic music.'

How did you get into music?
'My mum always used to play lots of motown and northern soul, and my dad used to play lots of Hendrix and the Who etc. So I got a guitar when I was young and started playing in Bands, where I learned to play a lot of musical intruments. Through making demos, I got a job in a studio where I discovered samplers etc. and never looked back.'

If you had to choose between DJ'ing or Production, which would it be and why?
'DJ'ing I think, then I would play live and release the sets as live albums, so technically I could still do both.'

What music inspire or influence you?
'Definitely techno, it's the most exciting music for me at the moment, Speedy J's DJ sets haven't left my stereo in months. I've always been into the early Detroit electro on Metroplex. Parliament, P-Funk. A lot of the old skool' rave stuff (you cant beat a piano breakdown switching into a hoover) and of course, drum & bass.'

What track would you most like to have written?
'Unfinished Sympathy' by Massive Attack or 'Sinking' by the Aloof.'

Who's your favourite DJ and why?
'Jeff Mills. He creates huge amounts of energy on the dancefloor while still keepin it funky, and he uses 3 desks and a 909, nuff said.'

What event would you most like to play at and why?
'I saw this event on TV. It's in Russia in a building that was meant to be a nuclear power station, and the main room is in the reactor core 3 days after the party is finished the crowd are still there hitting the walls still dancing even though there's no music. Now that's a rave.'

Favourite bit of studio equipment?
'My TAC mixing desk, I only just got it, its loud as hell. It's the same desk Portishead used to make 'Dummy' (so I've been told), so it's piece of musical history.'

What's the best studio advice you've ever been given?
'Never listen to anyone's advice, that advice always comes in useful!'

What's next for you?
'I'm currently concentrating on building a new studio and then launch my new label Offkey Recordings at some point early next year. I really want this label to be something special. I have a 12" due on Commercial Suicide 'Flat 32' / 'Carpetbombin' and 'Weed' (with Ras, my flat mate in San Diego) due anyday now on Sinuous. 'Pinball' (Pinbizzle) and 'Bulldoze v.i.p (Bulldizzle v.i.pizzle)' on Transparent, at some point next year. And '44 Calibre Killer' / 'Pigalle' (with DJ Flow from France) on Hardware at some point. Also look out for 'Mindbombin' / 'Pittbull Attack' on Barcode that should be out out in Nov. Gonna be Touring the States in Nov for 4 weeks then a few dates in Europe, so its all looking real good right now :-).'

TC1 & STRESS LEVEL

Names: Ant & Graham
Alias: TC1 & Stress Level
Age: 25 & 27
Based: 'Huddersfield - always a warm and friendly atmosphere! I don't think we'd ever move to be honest its just such an entertaining place to live.'

What are the biggest tunes you've done so far?
'As far as already released goes - "Chameleon" (remixed for Hidden Agenda). "Take Control" and the remix of "Soul Good" we've done for Artificial Intelligence have both been getting a really good response on dub.'

How long have you been making tunes for?
'All in all about 4 years, with our first release coming about 2 years ago.'

How did you get into music?
'For both of us the general interest in dance music all kicked off back in our school days. LFO, 808 State, and some of the rave stuff like Prodigy, Altern 8 etc that was getting in the charts at the time.'
Graham: 'As far as getting into writing music, I started messing around with beats and samples from when I was at college. I learned a lot but eventually found it a bit limiting working on other people's gear so I looked towards getting my own equipment - which took a while.'
Ant: 'It was the DJ'ing side that grabbed me first. There was a Grooverider @ Fantazia Tape from '92 in particular that really got me hooked. I remember being a naive 14 year old thinking 'what is this guy doing with these records, its amazing!?'. I looked into it, bought some belt drives and a few months later I got my first slot on pirate radio then I progressed on to playing in clubs at 16.'

If you had to choose between DJ'ing or Production, which would it be and why?
Graham: 'Production. I've always been inspired by the idea that you can make a piece of music in your bedroom and it has the potential to get played worldwide.'
Ant: 'Years ago I would have said DJ'ing, but these days its got to be production as I generally find it a lot more challenging and fulfilling.'

What music inspire or influence you?
'In the earlier jungle days it was artists like Omni Trio, Roni Size, Die, Krust, Doc Scott, Hidden Agenda all that definitely had an impact in terms of wanting to get involved in making the music. Inspiration for our own tunes is something different - it can come from going out, travelling around, a wicked sample you've found, or just what mood you're in at the time.'

What track would you most like to have written?
Graham: 'None really. I think writing a track takes something away from being able to listen to it and enjoy it, so in that way I wouldn't like to have written any the tunes I like the most.'
Ant: 'I'd have to say "Phantom Force" by Phantom Audio (aka Digital & Spirit). It's just a tune that I've never been able to put down that has such raw elements and such great idea's as well. I still drop it in a good number of my sets.'

Who's your favourite DJ and why?
Graham: 'D&B wise Flight always plays a nice selection and has got the mixing and flow to match. For pure technicality and speed Jeff Mills is still mad to watch.'
Ant: 'Flight, plays a wicked selection of tunes that are always very well put together and Fabio's always been a firm favourite as well.'

What event would you most like to play at and why?
Graham: 'Sonar by night in Barcelona for the ridiculous crowds and the atmosphere. Also because drum & bass was really under-represented there this year.'
Ant: 'Swerve (which fingers crossed should be happening in January), I've made the trip down twice now and its so refreshing to see more musically orientated stuff getting such a good response. Also 'The Bomb' in Nottingham which is definitely my favourite venue, I've played there twice and have just loved it to bits on both occasions (Buzza - I hope your reading ha ha!).'

Favourite bit of studio equipment?
'For both of us it has to be the PC. We're fully software based now so that's the only bit of studio equipment we've got! We used to do it the old way with hardware samplers and equipment, but were never 100% happy with the results. Having it all integrated in one machine allows you to be more of a perfectionist - you can come back to a tune and its just like it was when you left it. It also suits the way we work cos we tend to spend a long time on each track.'

What's the best studio advice you've ever been given?
'When we were starting out someone advised us to try copying the basic arrangement of tunes as it was something we struggled with to start. Arranging tunes can be a difficult thing to get your head round at first and having a template that you already know works can help put you on the right track. Then once you've got it roughly right you can experiment with it and tailor it to what works for yourself.'
'Another bit of advice that really helped us goes back to around the same time. Our early efforts were quite bare sounding and that mostly related to the drums, we both recall wondering how so many artists at the time were getting their drums sounding so fat. Those early efforts we did were only sent out to a few other producers who I knew and were in contact with, one of them said he thought we needed to build up / layer our snare's a bit more, we put this in to practice and from their on its all been plain sailing!'

What's next for you?
Forthcoming releases: "Deeper Love" (Renegade). "Take control / Know what I want" (Renegade). "Chameleon VIP" (Dispatch). "Badman rmx" (Technique). "Soul Good rmx" (Commercial Suicide). "Trust rmx" (Good Looking).
We are currently working on a remix of "Lost in music" for Un-Cut and after that a remix of "Work it" for Tronik 100. You can generally catch us once a month at 'Momentum' - Leeds, 'Tuesday club', 'Coalition' - Sheffield along with the odd bits and here and there and down the UK and abroad.

DRUMSOUND

Names: Andy & Ben.
Alias: Future Tech (Andy & Bassline), 2DB (Andy & Bassline).
Age: Andy: 27. Ben: 24.
Based: Derby, UK.
What are the biggest tunes you've done so far?
'Junglist' (Technique Recordings), 'Freestyle Mambo" (V Recordings), 'At The Movies rmx' (Full Cycle), 'Hand Grenade rmx' (Grid), and 'Friday' (C.I.A.).'
How long have you been making tunes for?
Andy: 'I've been making tunes since 1996. They were pretty basic at the time but I got a lot of support from Ratty, Phantasy and Simon Bassline which made me decide to keep trying.'
How did you get into music?
Andy: 'Since as far back as I can remember I've always been a very musical person. I started getting involved in bands and stuff and working behind the scenes at studios aswell as learning how to play various different instruments. That's why my hearing is so bad. Music in it's many forms has dominated that last 17 years of my life and hopefully will do for another...'
Ben: 'I've always been surrounded by music, my parents would play Motown, Northern soul, Reggae, and Blues and I suppose that's what influenced me. After getting hooked on early Breaks music and jungle, I bought a pair of decks and realised getting into production was pretty essential, and here I am!'
If you had to choose between DJ'ing or Production, which would it be and why?
Andy: 'As Ben came from a DJ'ing background and I came from a production background it's a hard call. But as individuals, I would stick to production and Ben would stick to DJ'ing. Not for any other reason than that's what we're best at.'
What music inspire or influence you?
'We have loads of different musical influences which is hopefully shown within the music we produce. At times we can be making uplifting / liquid grooves and then switch to make heavy dancefloor tunes. The variation keeps us interested and satisfies our desire to make quality music.'
What track would you most like to have written?
Andy: 'This is a tough one, but I would say LTJ Bukem's 'Horizons' or something more sinister like "Shadow Boxing'. Simple but amazingly effective.'
Ben: 'It's tricky but I'll go for RAM Trilogy's 'Titan' because it was so uplifting for the dancefloor or Adam F's 'Metropolis' because it's simply class!'
Who's your favourite DJ and why?
Andy: 'Simon wanted me to say him, but it's Grooverider all the way for me, purely for the way he draws the freshest tunes on the block.'
Ben: 'The mighty Andy C, because he takes the dance to the next level, everytime!'
What event would you most like to play at and why? 'We've thought long and hard about this because there are so many wicked club nights, not only here but all over the world, but we've always wanted to play at these big summer festivals like Glastonbury or something. The vibes are always good and the parties are very messy!'
Favourite bit of studio equipment?
Andy: 'My sampler is, and always has been my favourite bit of kit. I know it inside out and back to front and could probably use it with my eyes shut.'
What's the best studio advice you've ever been given?
'Turn the bass up!'
What's next for you?
'We've got an exciting and busy schedule lined up over the next few months. Ourselves and our partner in crime Simon Bassline are due to release 'Get Through' followed by the Distorted Minds remix in November 2003. Worldwide Audio (Technique's sister label) which is now on it's 4th release is going strong with the next release being "Ooh Baby" & "What U Gonna Do Now" by ourselves and Bassline Smith. We've just signed our first artists to Technique Recordings called Skyver & D-Jon who are an awesome duo from Oz! You should be hearing about these guys ealry next year, their debut is 'Justice' b/w 'Face Down'.'
'We're currently doing the entire soundtrack for a british produced film about club life called 'Social Work' which is an interesting project which should give us a chance to expand our musical horizons onto film. We've also just finished doing remixes for LTJ Bukem, Bryan Gee and Distorted Minds and have just sorted a deal with Fabio's Creative Source for the release of two smooth grooves we've been working on over the summer. Our weekly internet radio show on www.kool-live.co.uk (Wednesday's 8-10pm) is going well. Regarding bookings and stuff we have been getting gradually busier as time has gone on but with all the other stuff that's going on it's purely a matter of finding enough time to get on it as much as we would like.'

SILENT WITNESS

Name: Dan Braine
Alias: Silent Witness, also wrote some high Octane breakbeat as 'Brainiac' on Stratosphere Recordings
Age: 24.
Based: South London.
What are the biggest tunes you've done so far?
'4.6 Mb... No, 'Safeway' and 'The Sands' have been getting lots of support from big DJ's. Otherwise probably me and Break's first collaboration on No U Turn, 'Higher Rates' which seems to be a bit of an underground anthem, especially Stateside.'
How long have you been making tunes for?
'About 5 years. I played the guitar for years before that though.'
How did you get into music?
'Through my ears! No, I bought a Fat Boys CD when I was 12. I've just always wanted to rock it like Van Halen or The Prodigy, they had such an undeniable energy to their sound.'
If you had to choose between DJ'ing or Production, which would it be and why?
'Production because there are no limits and you can take it live anyway. I've been a bit slow on the DJing front but hopefully will be taking bookings as of next year. Taking a live PA around the world has always been my main ambition though. There's so much more scope to what you can do, just look at acts like Leftfield! When people go & see DJ's it all gets a bit trainspotterish - with a live PA people are less assuming. You can get away with taking the tempo down and expressing your own sound more.'
What music inspire or influence you?
'Nose bleed techno and 1980's cock rock - truly! Anything with an edge or attitude. I always prefered warehouse-type parties to swanky clubs. It's much more fun when people let themselves go and throw themselves about a bit! More and more these days Im into anything with real depth. There's so much throwaway dance music around these days although it looks like the tides are changing again.'
What track would you most like to have written?
'Michael Jackson - 'Beat It'. In fact, pretty much anything by him or early Metallica!'
Who's your favourite DJ and why?
'John Peel because he doesn't compromise for anybody and he's still going well into his 60's. Very few can compare to that! D&B wise, anyone who's not afraid to play something different.'
What event would you most like to play at and why?
'Glastonbury or anywhere where there's more women than men! Eastern Europe & South America are definately high up on my list too.'
Favourite bit of studio equipment?
'My ashtray! Probably my PC or this new hardware filter I just bought... sickness!'
What's the best studio advice you've ever been given?
'Take a break! It's very easy to get tired ears and lose the vibe of a tune. Coming back to it a couple of days later gives a whole new perspective on things.'
What's next for you?
Silent Witness & Squire - 'Rooted' b/w Break & Squire - 'The Filth'. The second release on me and Squire's new label DNAudio. Should be in the shops around xmas. After that solo twelves for me on Commercial Suicide ('Trench'/'The Sands'), Dylan's new label, Obscene Recordings (Safeway/Street Light) a release for me & Break on Kasra's Critical Recordings ('Dialling Out') and plenty more to come. 2004's all about pushing DNAudio. We're looking to start a regular night in London with all the DNAudio crew as residents plus very select guests - we want to create a Blue Note type of vibe with DJs playing longer sets where they're encouraged to dig out some old gems instead of the latest top 10 dub plates. It'll be all about the music with minimal MC's and nothing but quality tunes.
For further info on all things Silent Witness & DNAudio, check the website: www.dnaudio.co.uk

leaders of the new skool

INSIDERS

Names: Ben Payne & Joe Wills
Alias: The Insiders
Age: Both 20
Based: 'Bristol. It's a cool place, and we're surrounded by a lot of talented producers - Roni, Krust, Die, Clipz, Distorted Minds, Davide Carbone, TC (watch out for this guy) and many more.'
What are the biggest tunes you've done so far?
Ben: 'Feel the Music' (Renegade #37) has been our biggest yet - I remember going to the Swerve all-nighter at The End last summer and hearing Fabio take it back. The feeling was amazing and I went completely wild!! A lot of people caned that tune, from Goldie to LTJ Bukem, who played it so much that his copy got cracked and he had to ask me for another one. Our follow-up single 'Chicago' was also very well received.'
How long have you been making tunes for?
'Seriously producing for the past couple of years, but we first began making beats aged 15.'
How did you get into music?
Ben: 'I got into d'n'b from hearing the musical bits being played on Fabio's show, and going out to clubs. One of my first experiences of the music was seeing Reprazent perform live, that got me hooked.'
Joe: 'It was the radio for me too. I was recording Pete Tong and the tape rolled into '1 in tha jungle'. I was a real hip-hop junky and hearing the d'n'b relick of Jeru's 'Playing yaself' got me hooked.'
If you had to choose between DJ'ing or Production, which would it be and why?
Ben: 'I'd choose production, I love making music and it's a great feeling when you finish a track and play it back. The two go hand in had though - playing your own stuff in clubs and seeing it go off is wicked.'
Joe: 'Production. DJ'ing's great but having tracks you like and can call your own is something really special.'
What music inspire or influence you?
Ben: 'Drum n bass is my main influence as it's the first music that grabbed me. People like Calibre, M.I.S.T and High Contrast are really inspiring. We'll sample anything and everything as long as it sounds good and has an edge to it. We've sampled from all areas of house, broken beats, blues, jazz, reggae, dub, soundtracks... the list is endless really.'
Joe: 'I liked a whole range of dance music, the usual suspects like Underworld, Orbital, Prodigy, DJ Shadow and so on. I was also into Hiphop/ Soul; Tribe called Quest, J5, Erykah Badu. Right now I'm getting into deep and soulful house like the stuff Aaron Ross is playing.'
What track would you most like to have written?
Ben: 'That's a tough one... I think it has to be 'Midnight' by Un-Cut (M.I.S.T rmx). There's plenty of others though!'
Joe: 'Lucky Pressure' by Reprazent. Its got great dynamics, a lovely mix of ambiance and soul. Very Bristol.'
Who's your favourite DJ and why?
Ben: 'Fabio, he's supported us from the start. He actually played my first ever release, back when I used the First Light alias - 'Sensation' on Danny C's Blue Box imprint. That gave me all the motivation I needed to carry on making beats. He's also a great DJ who plays a wicked selection and tight, long mixes.'
Joe: 'Fabio - the liquid master.'
What event would you most like to play at and why?
Ben: 'I'd most like to play at Swerve, it's been a dream of mine to play there for a long time. It has to be my favourite night. You hear the freshest, deepest music played by the best DJs in the scene, and you hear your own. It's also a great place to meet up with other artists and industry headz, I went a few weeks ago and practically everyone was there. Love the really intimate vibe of the place too.'
Joe: 'Yeah Swerve.'
Favourite bit of studio equipment?
'The keyboard as it's the most expressive bit, where all the samples are played in. We're in the process of upgrading our setup at the moment, getting a mega-fast PC and loads of new software, so the PC will probably become the new favourite.'
What's the best studio advice you've ever been given?
'Some of the best advice we had concerned getting the level of tunes nice and loud (using Loudness Maximizer), and came from Twisted Individual's studio piece in this very mag.....check it out, a couple of issues back. Cheers Twisted!'
What's next for you?
'Late Night' on Kingz of the Rollerz Vol 4 (31 Records), and our own EP on Renegade droppin' early next year. Also look out for 'Spanish Rose' on Good Looking, and a few Insiders remixes here and there.'
'Check out Intrigue, our fortnightly residency in Bristol (see listings). It's all about the deep, soulful vibes and has so far seen guest spots from Nookie, Artificial Intelligence, High Contrast, Addiction, Tronik 100, Pentagon and Blame amongst others. In the coming months we have DJ Storm, SS and Zero Tolerance & Beta 2 touching down. More info from www.intrigue.ukf.net DJ bookings: insiders@ukf.net'

KALEIDA

Name: Rob Reeves
Alias: Kaleida
Age: 26
Based: South Manchester
What are the biggest tunes you've done so far?
'My biggest tune has probably been 'Slide Out' on Jazz & Bass 4 (New ID). It was the first tune SS signed from me, and I got loads of really good feedback about it. Other than that my 12 for New ID did well and my New Vibe stuff is getting a lot of play, but the best is yet to come.'
How long have you been making tunes for?
'I started messing about with sounds on my computer when I was about 16, writing daft little tunes that didn't really do much, but only really seriously got into producing about 4 years ago. It's taken a while but I feel like I'm getting there now.'
How did you get into music?
I've always loved music of all kinds really, but it wasn't until about '96 that I really started to feel D&B. I remember seeing Kemistry & Storm playing at the Hacienda around that time and that was a bit of an inspiration to me. I used to listen to Da Intalex on Kiss 102 every Monday, and that was when I really started to want to DJ and get involved with the scene.'
If you had to choose DJ'ing or Production, which would it be? & why? 'So hard to say I love them both, but if pushed I think I'd have to say producing. I personally think you are able to express yourself and experiment more when making tunes. I also think it's a better way of gaining exposure for yourself, especially if you live outside of London.'
What music inspire or influence you?
'All kinds of music inspires me - I do listen to a lot of drum & bass, so the obvious influences are there, but also people like Stevie Wonder, Missy Elliot, The Neptunes and The Strokes. Some are direct influences you can probably hear in my tunes, others less so. I can get inspired by pretty much any style of music really.'
What track would you most like to have written?
'Probably 'Friday' by Capone. That tune is so simple but still gets absolutely hammered by everyone, and kills it everytime. It can fit into any style of set, and that b-line is just monstrous.'
Who's your favourite DJ and why?
'My favourite DJ at the moment is probably Zinc. He puts a lot of variety in his sets, and he's got skills to burn. There are also a lot of talented DJs up here in the North West.'
What event would you most like to play at and why?
'That's a tough one but playing on the Valve system in Ibiza somewhere would be fun. They wouldn't know what hit them!'
Favourite bit of studio equipment?
'My EMU Sampler. I've had it for a few years and loads of people told me I should be using the software samplers but I love the simple design and the sound of it. The filters are amazing too. Everything goes through that at some point. I like my Nord rack 2 as well but I just couldn't live without my sampler.'
What's the best studio advice you've ever been given?
'Just keep going. Keep at it. That's the best advice I've had. It takes time to come up with something that you're even remotely happy with, let alone something you want other people to hear. You do get pissed off but you've just got to keep going.'
What's next for you?
'I've got an EP nearly ready for New ID, and another EP (Out of Control) about to drop for New Vibe. Following that I'm going to be doing more stuff for both labels, maybe a couple of remixes, as well as some collaborations with other producers. I'm also doing a monthly internet radio show on NWDNB.CO.UK, and DJ'ing all over the place.'

NEW VIBE RECORDINGS

NEW VIBE .6
NEUROTIX
BRISTOL BLU - MAYFAIR
(OUT NOW)

NEW VIBE .7
KALEIDA
OUT OF CONTROL E.P
(OUT JAN 04)

NEW VIBE .10
HUMANOID
TIBETAN MIST
LOOSIN DA SCREWS
(OUT FEB 04)

NEW VIBE .11
NEUROTIX
PSYCHO
BUBBLER
(OUT MAR 04)

New Vibe Recordings Ltd - Info and Bookings call: 07770 601 731 / Office: 0161 236 2857
DJ'S - MARK XTC PROPHECY MARK OD SOL & XAMPLE NEUROTIX SOZA DEVAL KALEIDA GENIOUS
MC'S - TONN PIPER BANDIT LONGMAN CHILLA
Distribution by Alpha Magic Ltd:
Unit 3, Westmoorland House, Scrubs Lane, London NW10 6RE / Tel: 0208 960 4777

MC EKSMAN

Ahmed Jamie Simonds

It's a sunny and busy mid-afternoon in South East London and I'm attempting to find the 'Big Park' where I'm supposed to be meeting MC Eksman. Dedicated member of the New Breed collective and one of the few new faces to break onto the d&b MC scene of late. For the past three or four years now Eksman has been gracing raves around the country and beyond with his presence. Picking up various accolades along the way including 'best newcomer' and even 7th best in the world, Eksman has remained hungry and continues to break new ground. With a career in production and a possible label in the pipeline, ATM questions Eksman concerning the past, the present and the future…

So how did you get into drum & bass?
"Back in '88 and '89, my brothers used to DJ, playing acid and stuff. I was really young and just used to listen to the music and I watched it progress from there through to where it is now. Before the acid came around my oldest brother was well into ragga so I was always influenced by the ragga MC'ing."

With so many MC's branching out into new territories do you think you'll do anything other than d&b?
"Maybe if it comes up. I done a few Hip Hop bits with Skibadee, so if the rap stuff goes forward it probably will be with Platinum Performers. It's an interesting style to get in to and the double time works on it so yeah... maybe."

Very few new MC's come through in this scene, how do you think you stood out from the crowd?
"I think my advantage was, having listened to the music for so many years and the fact that I had got to know the music very well. Also the style I bring and the different patterns. I like to cover all the different flavours, the double time, the ragga style, party lyrics, the Hip Hop style so I suppose I've got a bigger audience. Also the stuff I'm talking about as well. I like to talk about things people can relate to on the streets. Then there's deliverance, and all the things like that, that also play a major part... I was on radio from about 1995 and I never started to break into the raves until 1998, I had all that experience so when I was finally on stage I could hold it up."

Pressure FM…
"That was wicked man - me, Herbzie and Rico. Then they got shut down after it got a bit hot. I wasn't there at the time thank god. It was getting hot as a station and was doing all right, a lot of people were hating against us and we ended up getting shut down."

Rude FM…
"When Rude FM split up I went with Ruud Awakening. There were four members of management, two went one way and two went the other. We kept the frequency 104.3 and changed the name to Ruud Awakening and they kept the name and went to a different dial 88.2."

Cyndicate FM…
"A lot of the drum & bass listeners are from Essex as well as a lot of the up & coming talent. I picked up a big following from Cyndicate."

Have you always lived in the South East of London?
"Yeah I've lived in Brockley all my life; I used to live just five minutes down the road from where I am now. And I'll probably stay round here for the rest of my life as well, I just like it in London."

Ever had any troubles with the Law?
"I've always had older brothers that pushed me towards education. I've got nine G.C.S.E's and a degree. I just thank god my talent for MC'ing came through, that was just a back-up plan I could always fall back on, but the MC'ing and the producing was what I wanted. If you're born in to a certain sort of poverty then it's your job to get out of that. A lot of people think it's cool to hang around the streets all the time and be a thug. If you're smart you'll find something you're good at to get away from being on the road all the time. You have to make money somehow and it's so easy to get drawn to the road, but that can't last forever and you'll get caught someday."

So you're looking to get into producing now?
"Definitely, 100%, it's something I want to get into, you can MC to a certain extent but I can't be on stage chatting when I'm at a certain age, I refuse to! I would rather be there in the background still earning the papers and still contributing to the scene."

What have you done so far production wise? Most people don't realize you take it so seriously.
"I've been working on some tunes with my brother (Remarc) and we're looking to start up a label early next year. He's looking to come back and start busting up the dancefloors again; we're just trying to find a balance between the old kind of edit stuff and the new style that's out there now. I do like the edit style and Remarc is a genius with the amen break so there's a lot to be explored..."

Do you think with the MC thing getting so big it could split from the scene and become a scene in itself similar to what happened with Garage?
"I think Drum & Bass just goes through different phases, we've had the Jungle kind of thing, we've had the Hardcore era and now like IC3 says 'it's the year of the vocal'. The MC's are what the kids are into. Don't get me wrong I read certain forums and I know some people just hate on MC's, but I don't think the scene will split I just think this is another phase it's going through. You will always have different clubs playing different styles but its all d&b and it's all representing our scene as a whole."

What do you think about the MC scene overseas?
"Some of them are good. There's a few from Canada that have got potential. Their not really rollers, more on a host, GQ kind of flex. There's a guy I met in Switzerland called Rhythm Flirt he's been into the Ragga for years and has a good d&b Ragga flow, but I think it's hard for MC's to make an impact over here; even our MC's can't really do it. I heard of a few guys from the US but I haven't really been over there yet so I can't really say. Germany has a really good scene as well. Canada or Germany I would say could have the next big thing. In the UK, MC wise I would say Herbzie is starting to properly break through, Decoy, and Kasha is doing alright."

So what's happening with New Breed?
"New Breed is on fire at the moment. We've got tunes coming out, we've got merchandise, we've even got events coming up. Me and Foxy just done a tune called 'They don't Know' where there's like a few catchy hooks, There's a remix coming out by Distorted Minds as well, that should be out very soon. We've got a tune entitled 'War' coming out featuring all of the New Breed crew - me, Foxy, Fatman, Herbz, Shortston and Shodan. There should be a remix coming of that aswell. Foxy's obviously got the "Ouch" tune with Distorted Minds out there. And Fatman has laid some lyrics down for a Shodan and Phantasy tune called "Me No Liar".

Are you an artist that prefers the big, big crowds or the smaller more intimate venues?
"I would say my favourite sort of crowd is like you get at The Sanctuary. I'm not really feeling a lot of the venue's in London at the moment, mainly due to the systems. The only time I've heard the sound, sounding really good was recently at the (you guessed it) Valve night, that was wicked. Have to big up Lemon and Dillinja that system sounds proper heavy."

Any advice for up & coming MC's?
"There's a limit to the amount of new styles you can do to drum & bass, it's about patterns a lot and the patterns of your lyrics, it's not just about what lyrics your saying. A lot of people do the double time just flat like, 'duh duh duh duh', really fast people should start twisting up their words. It's hard to break through, one thing I will say to all the new MC's is 'you are in for a long rough ride, people are going to try and hold you back all the time but you just have to be strong enough to get through that."

CARGO™

Cargo Industries

CARGO INDUSTRIES.
HTTP://WWW.CARGOINDUSTRIES.CO.UK

A DRUM AND BASS PROJECT
BY STAKKA

03/04/05

SEE BELOW FOR RELEASE DETAILS/DATES.

Releases. Two 2-Part EPs:

DISCS:

WEIGHT GAIN EP
ALL TRACKS ARE BY THE MILITIA
[THE MILITIA ARE FRICTION, K. TEE, SKINNY [NUBALANCE] & STAKKA]
PART 1:
A.WEIGHT GAIN
B.1999
PART 2:
C.BRAINWASH [REMIX]
D.THRILL SEEKER
CAT. NO IS CARG03
BOTH PARTS WILL BE RELEASED
TOGETHER ON DECEMBER 2, 2003
SEE/HEAR THIS RELEASE AT: CARGOINDUSTRIES.CO.UK/CARGO3
SUPPORT CARGO INDUSTRIES:
BUY BOTH PARTS

HEAVY LOAD EP
PART 1:
A. STAKKA & GRIDLOK - HIT N RUN
B. STAKKA & SKINNY [NUBALANCE] - KNUCKLES
CAT. NO IS CARG04
THIS PART WILL BE RELEASED IN JANUARY, 2004
SEE/HEAR THIS RELEASE AT: CARGOINDUSTRIES.CO.UK/CARGO4
SUPPORT CARGO INDUSTRIES:
BUY BOTH PARTS

HEAVY LOAD EP
PART 2:
C. STAKKA & K. TEE - ECHO CHAMBER [KARL K, KAOS & JAE KENNEDY REMIX]
D. STAKKA & HOCHI - MARS ATTACKS
CAT. NO IS CARG05
THIS PART WILL BE RELEASED IN FEBRUARY, 2004
SEE/HEAR THIS RELEASE AT: CARGOINDUSTRIES.CO.UK/CARGO5
SUPPORT CARGO INDUSTRIES:
BUY BOTH PARTS

ADDITIONAL:

Payload™ 002

DISC:

PAYLOAD002
A. STAKKA & UFO! - SET TRIPPIN
B. NOISIA FEAT. MILO & PROLIX - WASTELAND
CAT. NO IS PAYLOAD002
THIS WILL BE RELEASED IN DECEMBER, 2003
SEE/HEAR THIS RELEASE AT: CARGOINDUSTRIES.CO.UK/PAYLOAD002

ALL ITEMS MADE IN THE EU.
MANUFACTURED & DISTRIBUTED BY: S.T. HOLDINGS LTD.
T +44 (0) 1202 890889 F: +44 (0) 1202 890886
E: INFO@STHOLDINGS.CO.UK W: STHOLDINGS.CO.UK

QUESTIONS? COMMENTS?
MAIL@CARGOINDUSTRIES.CO.UK
PURCHASE ALL TRACKS [DIGITALLY]
IN JANUARY 2004 AT BEATPORT.COM

THIS SYSTEM [IN PROGRESS]
DESIGNED WITH CARE, ÆSHOUKAS

Jesse Keene

THE DIOBOLICAL BIZ MARKIE

The Diabolical Weekend Warrior!!!

What can you say about the "Clown Prince of Hip Hop" other than the fact that he is one of the most well respected and funniest rappers of all time? With more records under his belt than the Guinness book of "…". After developing a taste for collecting vinyl, not to mention a healthy interest in practical jokes when he was back in junior high, he was sent to a psychiatrist by his parents. They didn't understand why their son was acting so weirdly. The real reason for this was not the fact he was mad but in actuality he was practising his beat box and developing his own form of rapping. This is demonstrated on the classic "Make the music with your mouth" where he teamed up with the now legendary producer Marley Marl. This was a team up that would then launch Biz as an all round star of the NY based Juice Crew All Stars which saw him rapping along side the likes of Roxanne Shante, Big Daddy Kane, Mc Shan and a young Masta Ace to name but a few. Things have changed much since those glory days of Hip-Hop but the Biz's outlook has always stayed the same. Make good music and make people laugh, basically getting "FONKEY" to quote the man himself. After many years of Djing parties for the likes of Kobe Bryant, Berry Gord, Shaq, P. Diddy and Jermaine Dupri, to name but a few he has now established himself as one of the most in demand DJ's in the world. As you can imagine this has enabled him to travel and also increased his collection of lunch boxes, hand held games, wooden aeroplanes, and vintage toys while making a lot of friends and noise along the way. He has now turned his attention back to making music and this is no more apparent than the release of his new album "Weekend Warrior", which has him sharing production duties with the likes of Paul Nice and the Megahertz. With guest vocal appearances by the aforementioned P. Diddy and Elephant man plus many other big names its definitely set to be one of the top releases of the year. But this venture has not been without its problems, with Internet piracy and excessive amounts of money being asked for samples to be cleared it seemed as though the album would not see the light of day. But where there is a Biz there is a way and not a damn thing's changed but the weather. Its every thing that you would expect from such a character but lets let the man speak for himself Ladies and Gentlemen the Diabolical Biz Markie…

When and how did you get the name The Diabolical Biz Markie?
'It seems that I have always done things in my own manner that has always been considered different from everyone else. Plus it best describes my humour, I think the name comes from there really.'

Known affectionately as the class clown at school, would you say that your comedy influences the music that you make, and are there any specific people that you would class as an inspiration to you?
'I have always been interested in comedy. I take a very light view on life I try and centre on the positive rather than the negative with my music. I grew up watching likes of Benny Hill, Eddie Murphy, Red Foxx and Richard Prior those cats really inspired me to make the music that I do. Because of the way their comedy was I felt I could put that across in my rhymes and beats. Which is what I did and people were feeling it. So if it isn't broke don't try and fix it if you know what I mean.'

Your humour is most apparent in your album and 12" covers. Who was behind them and did you have any creative control?
'They were my ideas most of the time. But sometimes people gave me input too. Like the cover for the T.S.R. 12", that was a collaboration of ideas between myself and a photographer called George Dubose who did a lot of work with us back in the Cold Chillin' days. I had a great time doing the pictures, he had me on the toilet with this massive loo roll most amusing.'

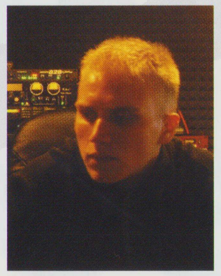
Prior to this new album, you have been doing a lot of Djing. How has that been where have you been playing your sets, has it had any influence on the way that you make your music now?
'Djing is a lot of fun for me, I love doing it, I have been all over America, When I moved to Maryland I started to make a nice little living from it, so I decided to stay there for a while. I spent most of the time on the road though. When I play my sets I like to play old school tunes but not just the New York stuff, Its like if I am in Houston I will play their old school, or if I am in Iowa I'll play the tunes that are relevant to them. It has influenced the way I make my records a lot and enabled me to meet a lot of interesting and like-minded people.'

The new album is now on its way after a whole heap of problems, could you explain a little about it, who you worked with, the artists that feature on it and now that it is finally available what would you like the people to take from it?
'First and foremost I want people to enjoy it for what it is. I had fun making it and I want people to pick up on that. I worked with some really good Mc's like Puffy, Erick Sermon, Elephant Man, and I also worked with some new cats like Faison and Lil Kal. As far as the production is concerned I did 3 tracks myself and worked with Jazzy Jeff's partner Kevin Brown, my man O.C., Megahertz, 45 King and J-Zone. It was cool for me because I vibe with everyone who was involved. And I think that will come through when you listen to it. The only problem was the fact that we got like 20 records that we couldn't clear because some of the people we sampled wanted ridiculous amounts of money. They wanted like $50,000 for a small sample I ain't used to that, I remember the days when you did not get sued for sampling you just made the music and that was that. But still I am happy with the end result and I hope the fans will be to.'

What should people be checking for in the future as far as the Biz is concerned? Are there any projects in the pipeline?
'Yeah definitely, I am doing a record called "And they thought I couldn't sing" It features me covering a whole load of old tracks from the likes of Benny and the Jets. I am singing over the original recordings, that is going to be "Fonkey" so check for that…'

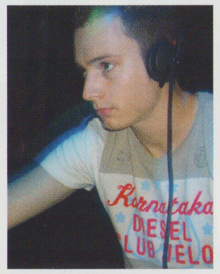
d kay

01	klute	lost connection	dub
02	d kay	it's on the way	soul:r
03	bc uk	bellini	metalheadz
04	matrix & danny j	insatiable	dub
05	d kay & dj lee	one2three	metro
06	calibre	do it right	dub
07	jonny l	airwaves	piranha
08	nu:tone	breathe	hospital
09	sunchase	remember me (ill skillz rmx)	hostile
10	anti jumpup league	rain	dub



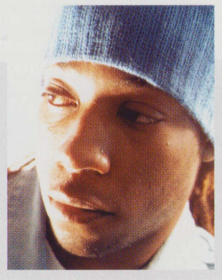
friction

01	ed rush & optical	the message	virus
02	tech itch	soldiers vip	dub
03	the militia	school of hard knocks	hardware
04	swift	hi tek (friction rmx)	charge
05	pendulum	another planet	breakbeat kaos
06	friction & nu balance	bogeyman	dub
07	the militia	electrolux vip	dub
08	concord dawn	apollo 13	dub
09	swift	zion	charge
10	pendulum & bullitproof	minds eye	hardware



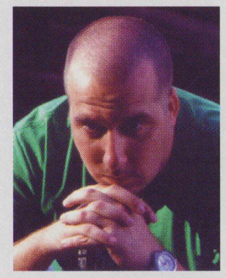
loxy

01	loxy & keaton	haters	x-tinction agenda
02	loxy/ink/j dub	3rd mind (keaton & hive mx)	headz
03	loxy & b-key	battleskars	freak
04	goldie	angel (loxy & ink rmx)	razors edge
05	goldie	say your love is true	metalheadz
06	skitt	the untouchables	x-tinction agenda
07	loxy & keaton	the jump off	x-tinction agenda
08	bc uk & loxy	clown killa	tech freaks lp
09	loxy & ink	dutty rock / straight up menace	hardware
10	loxy & b-key	wankstas	freak



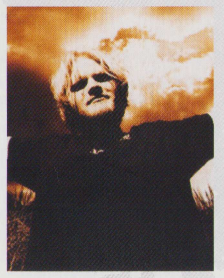
bc uk

01	bc uk	bullet time	bc recordings
02	bc uk & loxy	klown killa	dub
03	cause 4 concern	tunnel vision	dub
04	concord dawn	tonight (pendulum rmx)	dub
05	d-bridge	libra	exit
06	bc & fierce	only one	dub
07	verse & vegas	tomb stone	dub
08	d-kay	it's on the way	soul:r
09	matrix	telepathy	dub
10	baron	the way it was	dub



patife

01	xrs feat cleveland watkiss	breezy	dub
02	calibre	drawing in you	dub
03	dj ron	little man	dub
04	blue skin feat mc fats	working for tomorrow	dub
05	greenfly	gulf stream	dub
06	uncut	fallin (total science rmx)	dub
07	phuturistix	beautiful (nu:tone rmx)	hospital
08	ez rollers	give u	dub
09	a sides feat mc fats	what you dont know	east side
10	peshay	jammin	dub



insiders

01	insiders	sweet love	renegade
02	insiders	raindance	dub
03	cls & wax	day by day	dub
04	ill logic & raf	could it be	ebony
05	tronik 100	so blind	dub
06	artificial intelligence	no return	dub
07	danny byrd	planet music	dub
08	syncopix	keyside	dub
09	tc1 & stress level	badman rmx	dub
10	calibre	soul lady 80	dub

ez rollers

01	ez rollers	rhyme (dist minds rmx)	moving shadow
02	roni size	break it down	dub
03	ez rollers	ready for love (clipz rmx)l	v
04	distorted minds	t-10 rmx	formation
05	unknown	fugee or not rmx	dub
06	roni size	on and on rmx	dub
07	peshay	jammin rmx	dub
08	hive & keaton	bring it on	dub
09	xrs	backspin	dub
10	60 minute man & touch	dubplate version	dub

bassline smith

01	drumsound & bassline	odyssey	dub
02	concord dawn	don't tell me	dub
03	drumsound & bassline	tinman	dub
04	skyver & d jon	justice	dub
05	resonant evil	sleepless	dub
06	pendulum & bulletproof	minds eye	dub
07	ebony dubsters	we run tings	ebony
08	danny c	feel	dub
09	skyver & d jon	all that stands	dub
10	probe & sylo	shadow lock	dub

ak 1200

01	swift	zion	charge
02	concord dawn	tonite (pendulum rmx)	dub
03	counterstrike	i am ready	dub
04	bse	the sun vip	dub
05	friction	robocop	dub
06	shy fx	rah	ebony
07	hype	peace love unity rmx	playaz
08	audio & wildchild	cyberdyne	dub
09	sunchase	remember me	dub
10	c4c	sky harbour	dub

klute

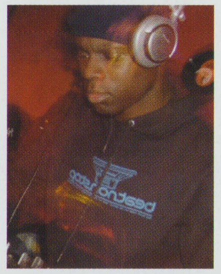
01	klute	lost connection	comm suicide
02	amit	lost voices	comm suicide
03	calibre	mr maverick	signature
04	chris su safari & airbag	undercover	comm suicide
05	d kay & epsilon	space quest	soul:r
06	rufige cru	say you love me	metalheadz
07	calibre & klute	chariot	dub
08	silent witness	the sands	comm suicide
09	ill skillz	fusion dance (klute rmx)	dub
10	amit	village folk	comm suicide

futurebound

01	futurebound & jaquan	blind cobblers thumb	viper
02	pendulum	untitled	dub
03	j majik & wickerman	scoobeedoo	viper
04	kamanchi	its a trap (clipz rmx)	full cycle
05	futurebound & codek	last orders	infrared
06	swift	zion	charge
07	futurebound/wickerman/j majik	fiddlers	infrared
08	pascal	p funk 2004 (moving fusion rmx)	true playaz
09	capelton	we see a who (fbound & jaquan rmx)	dub
10	generation dub	deliverence	formation

dj ink

01	ink & j dub	return of the king	dub
02	tech itch	soldiers vip	dub
03	goldie	say you love me	metalheadz
04	john b	pressure 2003	formation
05	friction & frenzic	r-type 2003	dub
06	hive & echo	machine language	violence
07	loxy & ink	3rd mind (keaton & hive rmx)	metalheadz
08	ink & loxy	five elements	metalheadz
09	goldie	angel (loxy & ink rmx)	metalheadz
10	teebee	bounce	photek

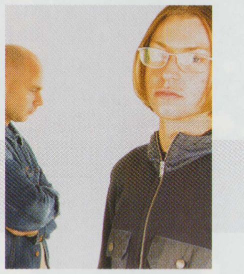


hive

01	gridlok & echo	structure	violence
02	loxy & j dub	3rd mind (keaton & hive rmx)	headz
03	swift	zion	dub
04	concord dawn	tonite (pendulum rmx)	dub
05	keaton & hive	under pressure	violence
06	hive	last call	playaz
07	keaton & hive	bring it on	violence
08	paradox	certain sound rmx	hardware
09	bc	true romance	headz
10	gridlok	heatwave	violence

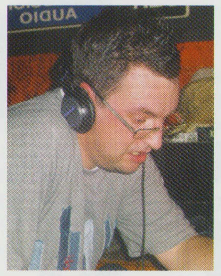
total science

01	total science	loose ends	metalheadz
02	shy fx	rah	ebony
03	total science	pop psycology (d kay rmx)	cia
04	goldie	say i love you	metalheadz
05	calyx	are you ready	prototype
06	calibre	trust	dub
07	xrs	snagglepuss	dub
08	total science	elementz	dub
09	d kay	its on the way	soul:r
10	jaydee	plastic dreams (twisted rmx)	dub



pendulum

01	generation dub	body snatchers rmx	formation
02	ed rush & optical	the message	virus
03	black sun empire	stasis	dub
04	tko	rolf harris	dub
05	future prophecies	plastic dream	dub
06	c4c	sky harbour	dub
07	swift	zion	dub
08	gridlok	malfunction	dub
09	matrix & danny j	vertigo	dub
10	fresh	floodlight	dub



baron

01	baron	redhead	virus
02	concord dawn	tonite (pendulum rmx)	funktion
03	ed rush & optical	the message	virus
04	monkey see	total science & baron	baron inc
05	keaton & hive	bring it on	violence
06	tali	high hopes	full cycle
07	tango & ratty	cold rock (baron rmx)	crash
08	clipz	funk physics	full cycle
09	night moves	(total science rmx)	cia
10	total science	pop psychology (d kay rmx)	cia

krust

01	krust	follow da visiont	dub
02	clipz	coco	dub
03	tali	blazin (dillinja rmx)	full cycle
04	roni size	break it down	dub
05	die & krust	blow your whistle	dub
06	dillinja	neckback	dub
07	surge	harmony	dub
08	dj zinc	hidden track	dub
09	clipz	cuban links (fresh rmx)	emcee
10	krust, surge, d product	all things must change	dub

brockie

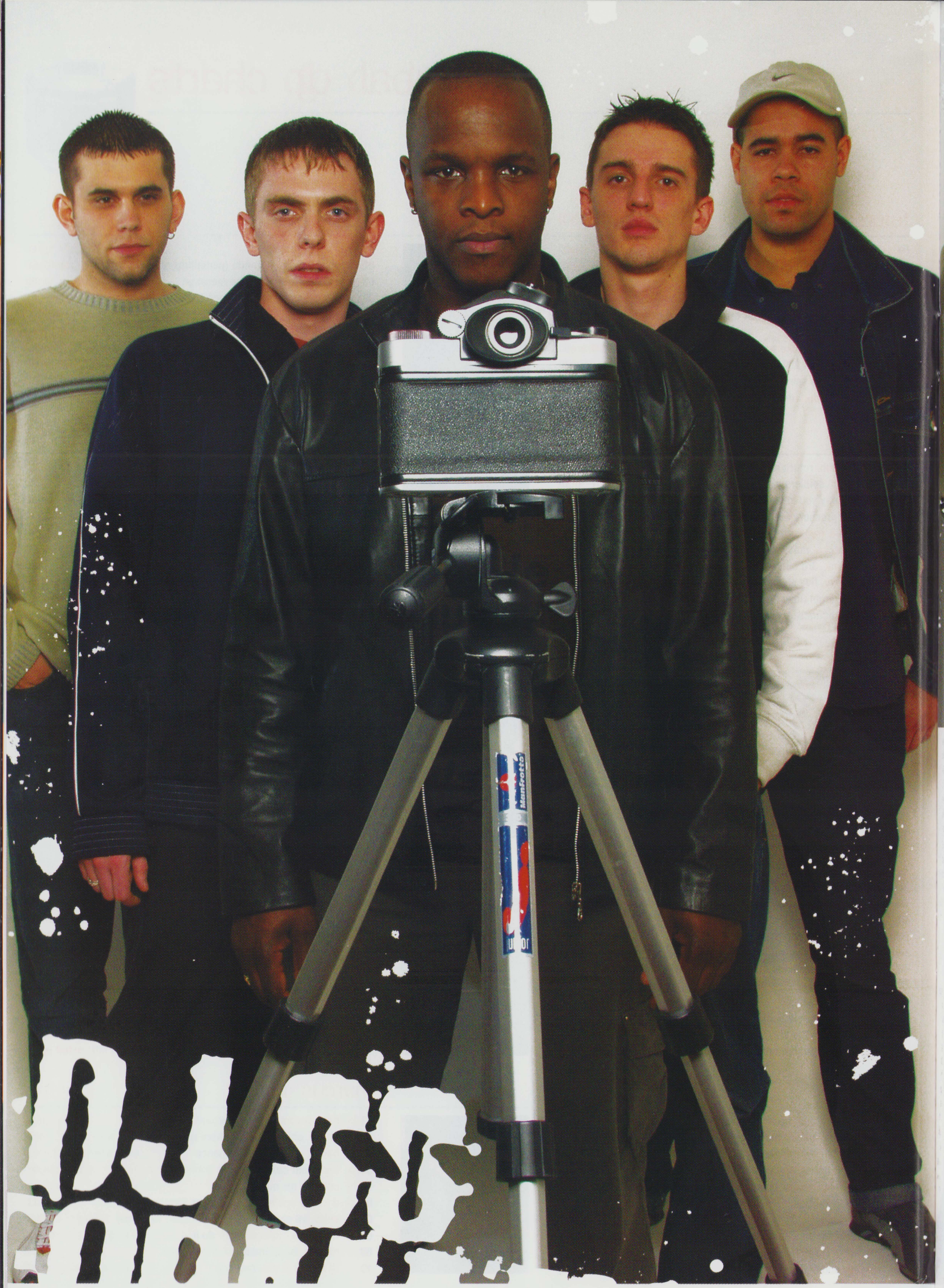
01	brockie & ed solo	system check	undiluted
02	keaton & hive	bring it on	dub
03	dj ss	reality check	formation
04	total science	no 1 sound	dub
05	dj hype	mutha fucka	ganja
06	roni size	full contact	dub
07	shy fx	rah	ebony
08	dj hazard	those dj's rmx	reformed
09	distorted minds & foxy	ouch	d-style
10	brockie & ed solo	echo box rmx	undiluted

ruffstuff

01	dillinja	forbidden dreams	valve
02	roni size ft victor duplay	pull up	v recordings
03	dj clipz	coco	full cycle
04	surge	rotation	v recordings
05	shy fx	no 1	dub
06	roni size	streets	v recordings
07	baron	red nell	virus
08	dillinja	dune	dub
09	clipz ft mc sweet p	jiggy man	full cycle
10	surge & d product	bounce the bass	full cycle

marcus intalex

01	high contrast	love sick	hospital
02	uncut	chinese silk (calibre rmx)	dub
03	bad company	true romance	metalheadz
04	hive	last call	true playaz
05	calibre	mr maverick	signature
06	d kay & epsilon	space quest	soul:r
07	seba	16 stories	dub
08	m.i.s.t vs high contrast	do it	soul:r
09	calibre	highlander	signature
10	dj marky & xrs	real ace	innerground



Mark O'D · Cleveland Aaron

FORMATION RECORDS

This year, state of the art technologies like Final Scratch, CD decks and the global transfer of music over the Internet has reached critical mass. It's upset the traditional drum and bass food chain and left the vinyl market a volatile place. The collapse of Vinyl Distribution sent shockwaves through the industry and it's left other distributors trying to dictate to labels and record shops alike.

Formation Records stand strong amidst the shifting industry sands. Led from the front by the worldwide renowned DJ SS, they've notched up 10 years and over 100 releases. Now they rub shoulders with an elite group such as Reinforced and Moving Shadow; original pioneers of hardcore UK breakbeat who've stayed on the cutting-edge through the entire evolution of jungle and drum and bass.

We're sat in the label offices above the 5HQ record shop in Leicester. Head Quarters? Damn right! This place is like the central nervous system for the entire Formation operation and its one of the most important outlets in the scene. 'A couple of times I've thought about closing it down 'cos it's not a profit making thing, but it's our information centre,' SS explains.

Leroy Small better known as DJ SS has just got back from DJing in Russia, a relatively new territory on the World of Drum and Bass map, 'only about 5 mans have been out there.' He's sat in his leather throne surrounded by a stack of demos, mountains of paperwork and a handful of staff who are busy at it. With the boss back there's no time for slacking! Obviously he's delighted to have reached the landmark of ten years in the game.

'It's not just a job to me; it's a way of life. Seeing as I started off in mum's bedroom, I am very proud to be sitting here now thinking my music's hit a lot of people Worldwide. It's a major, MAJOR achievement. When I was putting the CD together, I was thinking wow, now I understand the vibe James Brown was on. History making. We've played our part in this scene.'

If you were making a movie on UK jungle and drum and bass, Formation would be cast in a leading role. The back catalogue is rammed full of seminal tunes that capture the spirit of the time. Is your memory a bit hazy? This can help you fill in the gaps! Early ravebusters like 'Grand National', 'Can't Stop The Rush' and 'Total Xtacy' defined the headlong rush of the early 90's. By the mid-90's their releases were in the boxes of all the jungle mafia dons. 'Rollidge', 'Hearing Is Believing', the 'MA' / 'Colours' series and the mighty 'Lighter' are all undisputed heavyweight jump-up slammers. The subsequent World of Drum and Bass project helped accelerate the growth of global drum and bass. At present the label has a fresh crop of talent looking to shape the future including dancefloor deviant Twisted Individual, new blood Generation Dub and soulful drum and bass shakers Influx Datum.

To commemorate the last ten years graft, they're releasing 'The History Of Drum & Bass'; spread over 4 CDs it mixes the entire back catalogue in chronological order. This project has given me a sense of achievement man. I listen to it and it takes me back. When I was younger I collected the Def Jam and Strictly Rhythm stuff, when you look at the history, you think yeah man!'

The label's always been a feeder for the grass-roots, giving opportunity's to artists at the early stages of their career curve who've subsequently become massive in their own right - people like Matrix and John B. At a time when John was nerding it out in the lab and moonlighting in the science of drum and bass, Leroy spotted his obvious potential and put out his debut LP.

'He's probably the most amount of money I've spent on any artist for the 'Visions' LP. We had to promote that shit hard from nowhere.' Then John went and did his own thing, which was all cool, but nowadays I am not being used as a stepping stone for nobody. When I sign a grass root artist I want to work them from day one right through to the top, I am not wasting my time or money doing things any other way.'

Juan B hasn't exactly helped their strained relationship with his recent contribution ('Blandwagon Poos') to the Twisted Individual / Distorted Minds farce. "If the track was called something else it would have been all cool and wouldn't have affected us, but with that name it is directed directly at Twisted. It's not about the track at all.'

He dismisses the Twisted / Distorted saga casually as 'a load of hype,' explaining that Lee (Twisted) is a man of 'stubborn pride.' Someone he respects 'cos he's brought up ghetto, so everything's he's achieved he's had to fight for. He did take offense - that's the only way he knows.'

Even with the larger metropolis of Birmingham and the important contributions of Coventry, Wolverhampton, Nottingham and Derby, the fact the Head Quarters has remained in unfashionable Leicester should be saluted. It shows that

not everything revolves around the goldfish bowl that is London. Bristol and more recently Manchester confirm infrastructures grow independently from the capital and are better for it.

'So many people have said 'why not move to London?' Why would I want that? Pay 3 times as much rent, traffic jams everyday, mans knocking on my door for tunes. That's why I got a lot of respect for Roni and that 'cos they've built their own scene, they've done it the hard way and it shows you can survive on your own.'

Forget 80 days around the World; SS must have clocked up more than 800 raves around the World. But right now he's concerned. 'I am a bit worried about the state of the scene at the moment. I see it from all angles. I see it from the record shop side (the last chain), producer, DJ, promoter. DJs are charging way too much money and forgetting what it's all about. That's what I like about Groove, he came to my yard the other day and he told me the reason he's doing it 'cos he's scared of having to do a 9-5. People forget that; people who are rinsing it the most will get the hardest fall,' he says seriously.

Back to business, over the years SS has pure production credits but he's never attempted a solo LP. Even when everyman and his dog moved into the album market, he stuck to his guns. Talk of his debut LP has been on the grapevine for a few years and he feels there's a good explanation for the delay.

'The reason why it's taken me so long is that I wasn't really feeling that tech vibe. I've been writing songs but the time wasn't right. Now the vibe's wicked and it's complete. The vinyl is being released in four parts, one a month and the CD will come out in February. The DVD is 75% done; I am going to the manufacturers to film and show people how a record is made. From being in the studio, getting it mastered, taking it to the pressing plant and taking it to the distributor. And I've got footage from the last seven years of touring the World, all the DJs from the scene are on it at some point. There's some comedians, some jokers.'

'The first twelve, 'Stress Related' has been getting battered. The rest of stuff I've been holding back on. I have got to give it the best opportunity to succeed. I am investing my own dough. No majors involved 'cos the majors don't understand our music and don't know how to market it.

Is he satisfied with how it's shaping up? 'Yeah, very, all I've got to do now is 2 more tunes for the February CD release. The tunes are sounding fresh, I've worked with different people, and I've got my own guitarists, vocalists, horn players - the whole package. They're all local people; I always use the same musicians who understand what I want. I am trying to make songs on the album; I don't just want to make tear out tracks.'

A little break in proceedings sees us head up to the studio units where some punishing beats are bleeding out the speakers. The labels biggest unit shifter Twisted's got the plush room and immediately asks, 'Have you got any weed?' He's rattling without a burn and close spar Zen smiles and says, 'Lee's a weed monster.' Heading next door the new boys from Geordieland, Generation Dub, are working on a new jump-up beast 'Clown-Step'. Leroy is glowing with praise for his new artists, 'they're gonna blow mans out the water,' he enthuses, before explaining, 'right about now, I am in a position that if I bring people up from scratch, it's my rules, 'cos I am going to promote you as best I can. If that ain't good enough then you will have to do your own thing.'

Sometime in the past one of these very studios was home to Grooverider. Their relationship is a close one. 'He's godfather to my daughter,' he says proudly. 'I have a lot of respect for him from day one. Look what he's done for Twisted and now with Generation Dub, he's always supported our cause.' Making our way back into the office, we stroll past Leroy's partner Tanya, busy taking bookings for the UMC Agency 'it's her business,' says Leroy. It's incredible to think the entire empire is under one roof: the label, the shop, the agency, the studios and the artists that's the Formation way.

Running over the release schedule, it's as busy as ever. Amongst other things there's a series of Generation Dub 12's, an LP due from Influx Datum, plenty of Twisted bits, more stuff from rinse-out label Reformed and the next part of Jazz and Bass on sister label New Identity to run alongside the highly-anticipated S-Files LP.

2004 is already looking like a big year for SS and Formation and of course they will be hosting their roadblock party in Miami at the Winter Music Conference. Ten years at the top is some feat and like Leroy's favourite football team Manchester United you wouldn't bet against them being there in ten years time.

Words from the artists...

Generation Dub

"Formation has given us a chance to do what we have always wanted to do, to produce our own music and have it heard on a global scale. Formation as a label have been there since day one and has always been a key figure in the drum and bass scene helping to bring through new artists. DJ SS has always strived to benefit the scene as a whole and not just his own label. Joining Formation has given us the chance to work alongside and learn from artists such as Twisted Individual and DJ SS himself. The label has always pushed the music in new directions and kept it moving forward. The most recent example of this would be the new school jump up revolution initiated by Twisted at a time when (to us) the music seemed to be stagnating. Jump up brought the energy back into the music, which after all is dance music. This was about the point that Formation really came to our attention and inevitably changed the way we look at drum and bass. Being a part of the label has allowed us to explore nearly all forms of drum and bass. You just can't put a price on that kind of creative freedom, the fact that we can write a dancefloor tear-out tune one day then a fluid roller the next means we stay fresh and are always learning new production techniques through making different styles of drum and bass and we are not just restricted to one sound... Formation forever baby!!!"

Zen

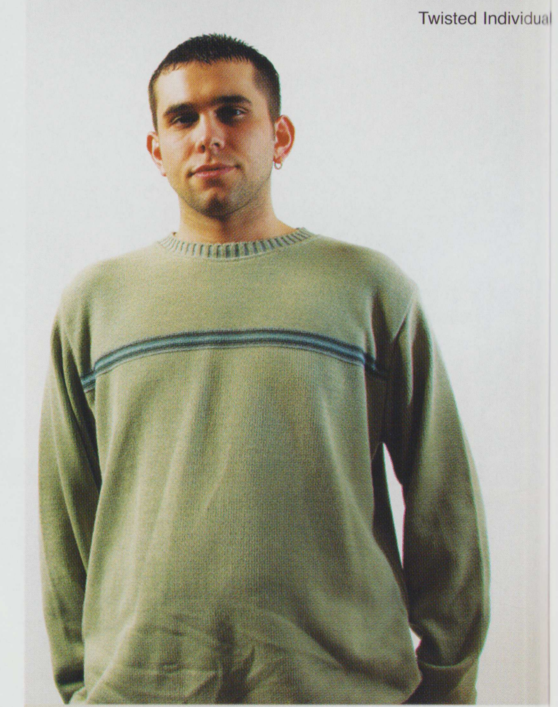
"Formation to me is one of those labels that goes back a few years, I mean when you look back through your old selection your bound to come across some Formation classics. It's a label that's had some big artists featuring on it, and not just that, it's a label that's not afraid to showcase up-and-coming producers such as myself. Having off-shoot labels such as Reformed, and New Id give that artist more creative freedom to express whatever aspects they wish. To me this can only be a good thing as it shows different musical angles.

As being a resident in Leicester for nearly two years, it has become clear that Formation is a major player on the club circuit, hosting some of the fattest parties in the country. As a producer/DJ point of view playing at these parties gives us the opportunity to play our own material and to see what's working and what's not. Formation is a label that's here to stay, with a host of new generation producers. Look out for my forthcoming material on Formation and sister labels. Shouts to all at Formation, keep up the good work!!"

Twisted Individual

"The Formation camp is a home for me, I don't need to go anywhere else. I get looked after well and the whole crew have a laugh. From way back in the day Formation has been one of my favourite labels and a majority of the stuff I play now is from this camp. Leroy has been real good to me in boosting my name and giving me a good platform and artistic freedom for my music."

Generation Dub


Twisted Individual

Zen

DRUM&BASSMOBILE

COLOUR BACKGROUNDS AND POLYPHONIC RINGTONES ARE HERE!

BRIGHTEN UP YOUR LIFE WITH FULL COLOUR BACKGROUNDS, PLUS SUPER-PHAT POLYPHONIC AUDIO

2 Ways to order:

1. Order by text

ROLL — Write a text message with ROLL followed by a space → ROLL 06661 — Add the 5 digit product code of the item you want → 87234 — Send the text to 87234 → PRODUCT RECEIVED — Your product will arrive shortly!

Pre pay users: check you have enough credit before ordering. Not available for Virgin mobiles.

2. Call 0907 787 0020 follow the instructions

WWW.BREAKBEAT.CO.UK/MOBILE

NEW SITES LAUNCHED: http://mobile.breakbeat.co.uk/us http://mobile.breakbeat.co.uk/de

NEW! POLYPHONIC RINGTONES NOKIA, SAMSUNG, SHARP, ERICSSON MOTOROLA, & PANASONIC

BEST SELLING POLYPHONIC RINGTONES

JUNGLE POLYPHONICS

NEW! NEW! COLOUR BACKGROUNDS NOKIA, SHARP, MOTOROLA, PANASONIC & ERICSSON

PICTURE MESSAGES NOKIA & SAMSUNG

ANIMATIONS NOKIA

BRAND NEW TONES NOKIA, SAMSUNG, MOTOROLA & SAGEM

D&B OPERATOR LOGOS NOKIA & SAMSUNG

THE TOP 5 TONES

BEST SELLING TONES NOKIA, SAMSUNG, MOTOROLA & SAGEM

SHY FX

RONI SIZE

MOVING FUSION

DJ ZINC

BAD COMPANY

HIGH CONTRAST

OTHER TONES

CLASSIC TONES NOKIA, SAMSUNG, & MOTOROLA

CUSTOMER SERVICES

ORDER BY TEXT

ORDER BY PHONE

PICTURE MESSAGES

ANIMATIONS

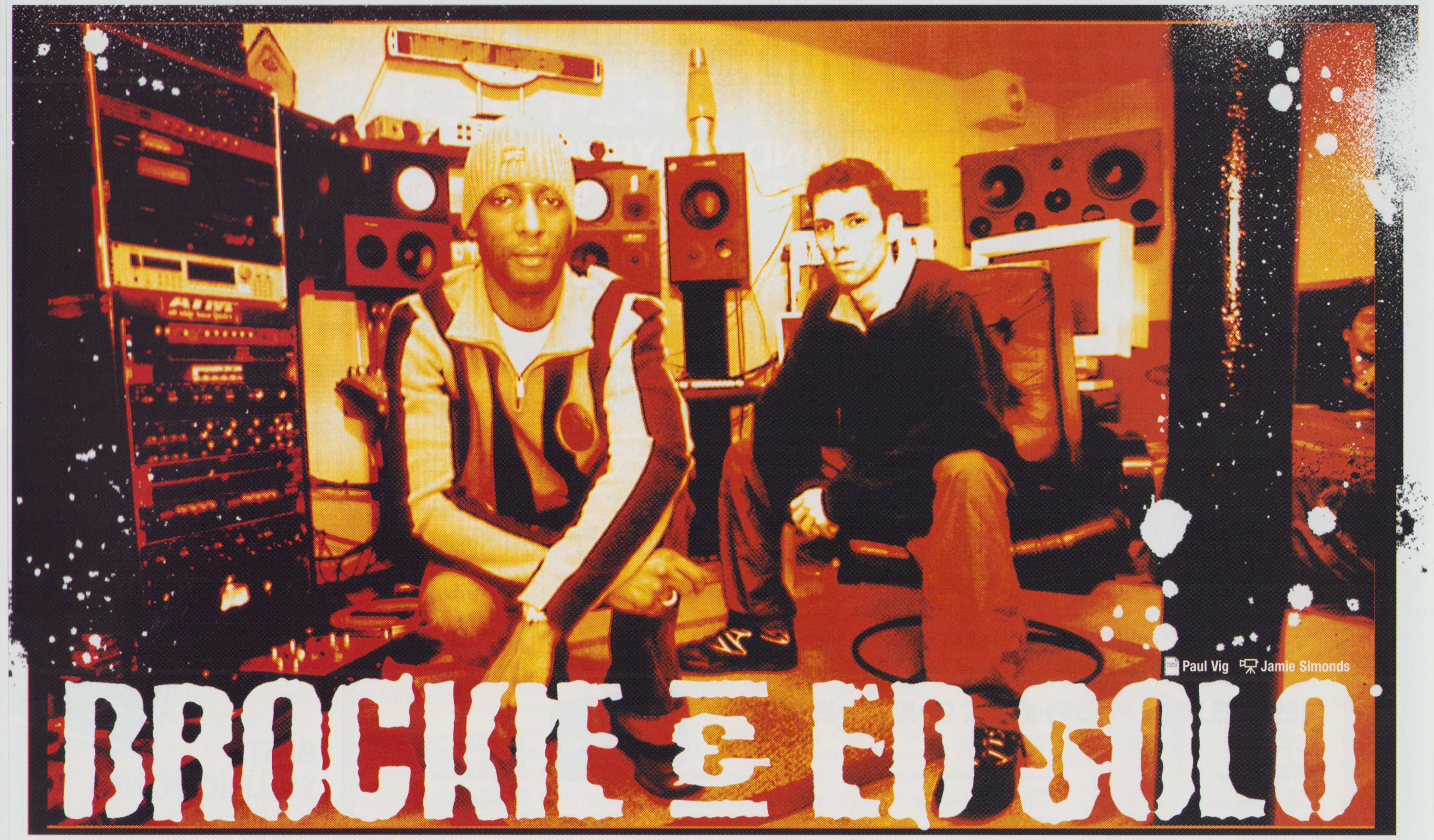
COLOUR BACKGROUNDS

COMPATIBLE HANDSETS: POLYPHONIC TONES

COMPATIBLE HANDSETS: RINGTONES

COMPATIBLE HANDSETS: LOGOS

DRUM&BASSARENA



BROCKIE & ED SOLO

On a cold October night the leaves are blowing around the streets of Leyton, East London, with the frost about to set. Brockie's flat is a safe haven from the elements in E11, and a warm welcome is offered to ATM, where he combines his living space and studio to provide almost the ultimate live/work area.

His partner in crime, Ed Solo has come up from his Brighton residence to make a few tunes with Brockie, a regular occurrence of late, for their Undiluted label. Hackney born Brockie grew up with the dub / soundsystem vibe very much in his heart - with his crew borrowing Tannoys from local Rail stations to build their own. Listening to John Holt and Bob Marley from his parents collection, he discovered rave music, and is best known for setting up Kool FM back in 1991, with friends Eastman and Smurf. Brockie has played in almost every major rave known to man, he built up a powerful reputation as a DJ and turned his hand to production relatively recently. In the last few weeks he has travelled to Cardiff, Hastings, Milton Keynes and to London's Fabric to name but a few.

Ed Solo grew up around the Stratford area and was exposed to and hooked by acid house in his early teens, the 27 year old was seduced further by Kool FM around a decade ago, and used to rate Brockie on the airwaves. He developed his musical styles by "listening to everything and anything." Chiefly a producer and an engineer, Ed only really began mixing 3 years ago in Brighton, and has now found his feet and loves the vibe behind the wheels of steel. Their partnership started in 1997, after they crossed paths when Ed was sound engineering at S.O.U.R. Records, via Brockie's good mate MC Det. "He just came round the house and I cooked a dinner and we just belted out "Represent" Brockie says, trying to keep a straight face, and then cracking up, invoking the mild mannered Ed into hysterics about writing the first release for Undiluted.

The studio has been consistently added to by the pair over the last few years, Brockie is proud, but Ed somehow seems prouder by the set up. "Its an investment" the very vocal Brockie states, and the rather quiet Ed adds "It was well basic to begin with, but it will never be finished, just always adding to it." The pair then start harping on about their new 17 inch G4 Powerbook and their legit copy of 'Logic Platinum 6'. 7 releases have surfaced on Undiluted from "Abstraction" / "Menace" from Kane and Genotype to the 15,000 selling "Represent", also the massive '"Echo Box" which came out through Hype's True Playaz imprint, which they assure me "charted at number 72 or 76 or something" Ed says cautiously. "We still get orders for "Represent" people still want the old stuff, "we'll have to do some remixes and re-releases" adds Brockie donning his business cap. The rather expressive Brockie describes their music as dancefloor, and "It's kinda vibes" turning his nose up that it has a positive "jump up, feel to it" which if you listen to "System Check" you will hear. "Yeah, but jump up sounds like cheese, it's more jungle with a bounce" failing to see eye to eye. Ed describes it more simplistically as "Music to move to." Time off is spent chilling, Ed tends to spend time watching the telly to relax, and Brockie tends more for chilling on the net or getting down to watch the football, but says "there is always something that will turn up in your day to make you realise that you're a DJ, someone's always on your case." What about the scene? "Sometimes it seems like everyone's copying each other, but then at other times it all seems good and lots of different styles are out there" Ed says wistfully.

The pair agree that this year has been a good year for d&b, but state that things have improved since the advent of Marky and his "LK" project, and Shy FX & T Power have "Put soul back" to what was becoming an ever hardening scene according to Brockie. Brockie feels that the dancefloor is still the biggest influence for producers, "What changes drum and bass comes from the ravers every week, also the radio can play a major part" but he feels that the DJs have become too business like "Back in the day people were interested in what you were playing, and now they won't hang around after they've played, and they are holding stuff from each other, and everyone's out for their camp" expressing negativity.

The media is a particularly sore point with Brockie, with respect to some websites that have been harsh on people involved in drum and bass. "People are ready to cuss us and coat people off, people who have been working 5-6 years in this scene, our scene is still building - and there are all these haters around." The CD versus Vinyl issue is raised, and both agree that you shouldn't DJ purely off CD. "In this business we are here to sell vinyl and that just destroys it, Ed adds leaning forward getting a tad riled. "A DJ should play vinyl or dubs or acetate, not CDs, a DJ who plays only off CDs ain't a DJ as far as I'm concerned" adds Brockie.

Brockie is still good friends with fellow Hackney resident DJ Hype who first met through the Ragga Twins and the Shut Up and Dance Crew, and speaks to him most days. "We still go out shopping and take the kids out, he's my DJ best mate, and his Friday nights (at Fabric) are still running sweet."

The last major events that have interested the pair were the Stevie Hyper D charity night at The SEOne, which Brockie says had a "real buzz" whereas Ed loved the Valve Sound System tour date in Brighton. Brockie has only recently stopped DJing at Kool, and for reasons that "he's too damn busy" and "it's time to let some new talent through" showing his inherent altruistic nature.

New international artists have impressed Brockie - The Aussie crew Pendulum and the American based Hive to name a couple "We have to watch our backs y'know, some of these boys are well good" Brockie warns, "London is still the place, but they have caught up with us, which is a good thing, as its healthier, it's flying the flag for the same cause we are fighting for" he adds like a liberating force conscript.

The pair have never played back to back yet, but it's something they plan to do soon, as well as a world tour, the UMC agency is already lining up some dates in LA in Spring for Solo, Brocks and Kane, and planning some Undiluted label nights in London for the new year.

Undiluted will be panning things out, Wacko from Beeswax and SRD, and Filthy Dirty Rich from Pyrotechnic are now moving in and aim to get some projects together, "we are always looking for new artists and talent that suit our sound" Brockie says, and the pair plan to revive Sonic Art, their more avant-garde, diverse label, after their fairly well received first 2 releases in 2000, and are set to launch their web site.

An album is due next summer from the pair, "We are aiming to do a few styles, not just 10 bangers, but they will all be quality, Brockie says, and you can tell by his tone he really means it, but wants it to be diverse "a bit of dark, mellow, and breakbeat, and vocal tunes, MC tunes, across the board, you know." With his infectious enthusiasm, you know it will be something out of the ordinary.

"System Check" will be released in early January, but also features on the Rollin 5 - 'The Basement Sessions' mixed by Nicky Blackmarket out now on Azuli Records. A Mix CD featuring MCing from Det, Shabba, and IC3 will be released real soon.

Check the website: www.undilutedrecords.com

D-BRIDGE Vs RESOLUTION No1
LIBRA
非常口
EXIT RECORDS
THE BRIDE
15 : 12 : 2003
DBRIDGE@MAC.COM

Concord Dawn consists of Evan Short aka Kiljoy and Matthew Harvey aka Matty, together from the isolated island that is New Zealand, they have pioneered the scene's recent Australasian invasion, which includes the likes of Pendulum and Greg Packer to name a few. Much of their new found success must largely be put down to their brilliantly versatile spectrum of broken beats, however it is fair to say that technology has also played a huge part in 'sending' their beats across land and sea, provoking immense popularity both globally and most notably within the homeland of drum&bass itself, the UK.

What's refreshing about Concord Dawn is that they are no quick fix newly formed production group either, meaning that recently it seems that more and more producers have been very quick to form groups in an attempt to copy the winning formula that Bad Company so brilliantly devised and implemented. It is reassuring to know that the Concord Dawn pair have been both friends and musicians for life, which ticks two of the most important boxes in a group's longevity. "We met at school when we were about 11, we were both really into music in a big way. Matt had just started playing drums and I'd just started playing guitar, so we kind of just ended up hanging out and jamming lots. Just like today really!"

Some might wonder how and when two blokes from New Zealand coming from a band environment ever got into jungle/drum&bass. "We were really into 'Rave' music. There were kids at school, older kids, who had hardcore mixtapes, some of which would let us borrow their tapes and dub them. After a while a friend lent us a 'Jungle' mixtape, it had stuff on it like 'Disturbances' by Hyper on Experience and some DJ Crystal stuff and Kenny Ken stuff, we were like totally blown away by it." After that awakening, it wasn't long before the pair were doing what all new found junglists do, "we started buying a whole lot of jungle after that!"

Although Concord Dawn produced a whole load of quality material before 'Morning Light' came about, 'Morning Light' was without a doubt their breakthrough track. "Morning Light was the foot in the door, for sure." Its signing comes with a typically inspirational story too. "Digital was in New Zealand just chilling out after his summer tour down here and he had a mutual friend who was one of our flat mates at the time. He came round to hang out, watch some telly, and have a cuppa tea." As you do… "When he was about to leave our flat mate told us to give him a CD, but we were really hesitant worrying that he wouldn't think it was all that. Finally we were talked into it and we gave him a CD which had 'Morning Light' and 'Aurora' on it." Lucky they did! Kiljoy reminisces, "We didn't hear anything for about a month, so we figured that he wasn't in it. Then one day I got this text, it was Digital asking if he could have the tune! I nearly kacked my pants!" Soon after this, they were told that the track was gonna be on Timeless, at which point I'm again told, 'we kinda shat our pants… again!"

A topic of interest that Concord Dawn are blatantly at the heart of is the role that technology has played in both the creation of their music, strictly software nowadays if you didn't know, and its promotion on a global scale. "Well the Internet has opened it up for everybody, especially with the whole instant messenger thing. Being able to send your latest track to someone on the other side of the world in 15 minutes is a really handy thing to be able to do!" Let it be noted that this interview too was arranged using the very same software. "Matty's always on the computer chatting to someone involved in the industry, so yeah, technology has played a big role for sure." But that isn't where it stops… Concord Dawn only use CD's when they play out, an act some purists might deem evil. When asked about whether they were concerned about what effect their promotion of the use of CD's over vinyl might have on record sales, totally convinced by logic Kiljoy argued, "Well, I've got a 5 hour set in my CD wallet, which weighs about as much as 10 records or 5 dubs, so it makes touring much easier. Not to mention how much money cutting dubs costs." At first it seemed as if the pair really didn't see the hinted conflict of interest to which I was referring, vinyl sales? However, eventually their true thoughts were confirmed, "I don't really care about the vinyl industry. If it means more DJ's and punters start buying CD's then I think that's a good thing. It's a lot easier to make money off of selling CDs than it is to make money off of selling vinyl, a lot easier." The logic continued, "CD's are smaller, lighter, sound better and are cheaper to produce. So yeah I'm not worried about that at all."

CONCORD DAWN

JHO

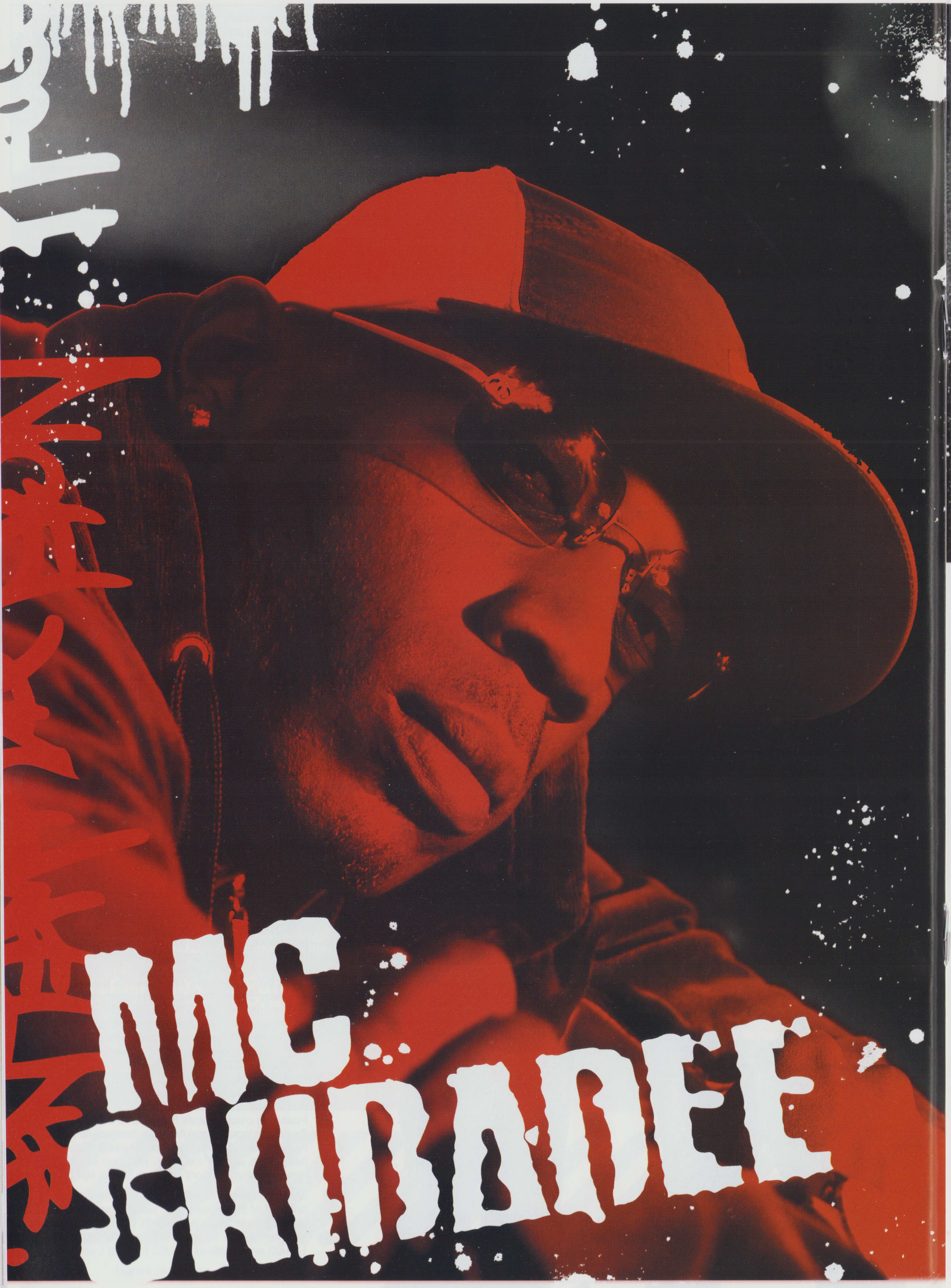
As seems to be common practice nowadays for breakthrough producers, Concord Dawn have also been enjoying the opportunity of touring the world through DJ-ing. But unlike many of the new breed of producers the guys are quick to silence any critics in regards to their DJ-ing prowess. "Producing is always going to be what we're better at, we don't think of ourselves as the next Andy C or Fierce." The guys just seem to be grateful for the opportunity to play out a lot of their own material. "It's seeing the kids getting off on the tunes that we've produced that's the biggest high about it though." Even though they might not be mixing like the likes of Andy or Fierce, Concord Dawn still draw a crowd. Most memorably of which, "it would have to be this outdoor party we played at last New Year's Eve called 'Alpine Unity', it had the wickedest vibe with like 3000 kids dancing their asses off!"

Although they might have pioneered the Australasian offensive on the industry, unlike Pendulum and Greg Packer the pair have no plans to move to the UK any time soon. "We're thinking about moving to Vienna for a few months towards the end of next year, but that's about it. We're convinced we can do everything we need to from New Zealand." After speaking to them in detail about the drum&bass scene in New Zealand, it was clear that they were in no rush to leave whatsoever. "New Zealand has a really strong drum&bass scene at the moment. We've had a lot of love from the radio stations down here, even the commercial ones; we've even managed to pick up the odd award!" Most notably last month, when the guys managed to pick up an award in the 'Best Song' category for 'Morning Light' at the BNET New Zealand Music Awards. The guys would like to take this opportunity, "to thank everyone that voted for us! :)"

So other than the odd mainstream award ceremony built largely around internet voting, what else we should we be looking out for? 'Uprising' although it has already been largely released down South, meaning Australasia not London. The album is due for global release any time now on their own label 'Uprising Records'. The album which includes the aforementioned tracks 'Morning Light' and 'Aurora' amongst others has already received critical acclaim and could well go on to become one of the biggest selling albums of the year. The album will not only be available on CD but there will also be a 4 track EP on vinyl including, 'Get Ready', 'Ninja', 'Let It Go' and the eagerly anticipated 'Horrow Show'. Other than that, it's all about 'Don't Tell Me'… a massive tune! Featuring catchy vocals from Tiki, a member of New Zealand's legendary dub group Salmonella Dub, the track is due for release on Timeless Recordings before the end of the year. Oh, and there'll be a remix of 'Morning Light' by Klute on the flip! Nice…

Although there is no full-fledged UK promotional tour, one half of the group Matty, will be over in the UK to play a couple of dates towards the end of the year. You can catch him in Reading 31/10/03, Oxford 1/11/03 and Sheffield 6/11/03 but that's your lot!

Concord Dawn… expect big things!



MC SKIBADEE

Ahmed / Jamle Simonds

At his best, MC Skibadee storms a stage with the explosive ferocity his rottwieler alias would suggest, with mic clasped in both hands and spitting double time he raises the roof from the word go. Despite what certain net-based anti MC collectives may try to convince you, MCs are very much appreciated by the larger proportion of today's outgoing ravers and the buzzing crowds that have turned up tonight are no different, showing a healthy appreciation for the whole promotion and clearly enjoying every aspect of the system, the DJs and the MCs. The arrival of the worlds No 1 MC has brought a new kind of chaotic energy to the night. Delivering a typically blazing performance over what seems like a ton of bass and hard step beats, the enthusiastic 'boh's of the ravers that form the front line, reach out to slap hands and attempt to get shout-outs, MC fans taking over from yesteryears train-spotters. Passing the mic and launching into instantly recognizable rave chants, the ravers respond to the live vocals in unison with the music. Skibadee along with the crowd rinse it out propa! Finishing off with that unmistakable 'Hoo Hoo' that has become almost a part of everyday language for many a young Junglist, and like that. He's gone... another MC makes an entrance and the ravers rave on...

"Well I've been into d&b for about a decade now... I was first introduced to the music and first started going out to hear the music in 93' and only first started picking up the mic and trying to break into the music in 94' so even though that's a long time, that's still quite late compared to a lot of the guys who are up there and running things now" Skibadee says in his hushed tones, "What I've been doing over the past two or three years... I've still been working in the raves but I'm not necessarily just writing lyrics endlessly just to spit them in raves and that's it. That's not being sensible. All we've (MCs) been doing is turning up, spitting and then going home – that's not cool anymore we can't just keep turning up week in week out and burning up our voices we have to take things to the next level... You can't be No 1 forever..."

With the recent media interest in underground MC's and the ever-growing MC culture within and outside of D&B circles making celebrities out of many a mic wielder, it was only a matter of time before the bigger names in the D&B MC scene decided to put their heads down and take their game to another level. The likes of Skibadee, Shabba D, MC Dett, Fearless, Navigator, GQ... and so on have almost become household names in parts of the country, and over the past few years have become internationally known. So when Shabba appears in this very magazine talking about MCs getting paid more than most DJs next year it doesn't seem as funny as it probably would have last year – especially if you're a promoter.

Though your unlikely to catch them on Top of the Pops yet (well most of them anyway...) or on the front cover of Heat magazine, D&B MCs are beginning to gain more of an influence beyond the clubs, raves, and pirate stations that make up the underground and more respect as vocalists in their own right. Outsiders from the scene are even approaching MCs to front their own bands and singles with some real success stories. And it's now not uncommon to see MCs as producers behind their own D&B or totally non-D&B related projects. Skibadee for the past two years or so, has become one of those MCs "What I'm trying to pioneer is taking the role of the MC further. We've had the Jungle thing, there's been a jump up thing, a little darkside thing. Now is the time for the MCs." He tells me at his home in South East London. "People are going to have to sit up and take notice of that".

Skibadee's previous non-d&b efforts include first and foremost his collaboration with MC Dett on the 2x Freestyle project, which was just getting off the ground the last time he spoke with ATM, then there were a few breaks singles here and the odd Hip Hop joint there, most notably 'Get Krunked Up' featuring Lil' Kim and another version featured So-Solids Romeo plus 'Startin' Sumthin' feat Can-I-Bus. More recently there's been his 'UK Jump off' single and it's various remixes produced by Delinquent, which has been receiving a lot of mainstream attention from the likes of 1Xtra and the other big urban stations, leading to more attention from the majors and the big urban labels, resulting in Skibadee negotiating a deal to launch his own long-awaited Platinum Performers imprint.

"I've actually had the album done and tunes made for about two years now, I just didn't want to release this thing without the right backing" he says, "The MC game has always been a hustle, you turn up, MC, get your money - and that's it, the DJs are more business minded they have always had their labels and club nights and such, so even when their DJ work slows up they still have that to work on, and don't have to be out every weekend hustling, not depending on their DJ work for a living". Skibadee explains how the life of a Drum & Bass MC despite looking easy from the outside has always been more of a hustle to the majority of those that have chosen to make their living out of it, having to deal with getting bookings, actually getting paid regularly, the constant competition from other MCs, the traveling, late nights and writing lyrics taking up a vast amount of their time, and even when they can say they have surpassed all these problems the life of a rave MC can only last for so long... "A lot of people have relied too much on just the raves and are starting to feel the pressure, maybe not getting as many bookings as they're used to. They still have a passion for the scene but have nothing else to fall back on but the raves, and when that dries up, they still have bills to pay and so on... no-one wants to have to get a nine to five but you have to pay the bills". It's true, even Wu-Tangs Cappadonna has recently taken up cab driving to make ends meet and although a world famous Z3 driving cabbie would probably do alright outside Fabric on a Friday night (and would probably be cheaper) Skibadee has other ideas - namely setting up his "Empire" Platinum Performers and getting his debut album out on the street.

"There's no point thinking just because you're a major name in drum & bass your gonna blow up in the Hip Hop world just like that, you've got to put some serious work in. So the last couple of years or so have just been spent in the studio constantly writing and making tracks. Lately it's all about the music. I've been working on tracks in my studio, I've got over 100 tracks written now though I know a lot of them will never come out. I've had to hold back with the live work for a bit, even cut down on the overseas work".

Though he is revered for his microphone skills at raves across the country and overseas, a sizable proportion of the drum & bass community has yet to properly get used to Skibadee on a Hip Hop tip, and few if any D&B MCs have managed to make the transition from rave scenester to serious mainstream artiste yet, though time is on their side. And with MC culture currently in vogue Skibadee has a good chance of some serious success with his Platinum Performers project and debut album "The Greatest Show" - with pre-release single 'The Greatest Show' produced by none other than Fusion and featuring Skibadee and co. performing over a variety of different tempo's and styles of music. "Its taken a long time for the A&R men to wake up but now is the time of the MC and people have to real-

ize that". The album also features Platinum Performers' first two signings - Durrty Doogz and rapper Restless. With the album due out around the start of next year, releasing an album into the fickle mainstream market is an ambitious move even for the 'Super S' and could be viewed as a bit of a departure from the drum & bass scene that made him a household name.

"I don't want people to pigeonhole me, not see me necessarily as just a drum & bass or Hip Hop MC but as a really versatile vocal artist that can work across the board. What really burned me" says Skibadee -thumping his chest for emphasis- "What really burned me was when Stevie Hyper D died, the man was one of the greatest lyricists around at the time, even Hip Hop man would have been feeling what he was spitting, and after he died and after all the mourning was over, all there was left of his enormous talent was some rave tape packs, that really burned me. With the amount of writing he done over his career there could/should have been albums published" with this providing motivation for Skibadee's possibly Rome-like empire we should be anticipating great things from Skiba and Platinum Performers in the near future, but what about the raves, and the never-say-die hardcore posse, with so much on non-d&b wise, how is he planning to keep up with the week in week out game of the D&B MC. The drum & bass rave scene after all is where Skibadee's true fan-base is rooted and where his talent is most appreciated. His ability to rock a jungle dancefloor will be in demand for a long time yet, though certain fans of late have criticised him for relying on the same lyrics and a noticeable lack in the amount of live performances. Skibadee puts this down to having "Overdone it a bit" and consequently feeling the need to take some time out – to recuperate from the constant writing and touring the globe "From a lyrical point of view the scene needs something fresh, that's one of the reasons I haven't been writing so much lately, I think you need to come away for a while to came back fresh or you just end up getting drowned in what everyone else is doing". Skibba -of course- is planning on shaking up the rave scene again soon, but for now is concentrating on getting the album out and raising his profile as a vocal artist "I'm not necessarily getting out of drum & bass but now that I've been number one but I still want more people in the world to hear the Skibadee vibe, and I feel that after making it to No 1, whatever I put my mind to, I can achieve. I've got a little daughter now, I'm just getting more business minded and branching out a bit. People can say - oh he thinks he's so big or whatever, but I mean look at the scooter thing". Recently German chancer 'Scooter' attempted to hijack Skibadee's 're-arranger' lyrics reciting them in his trademark SS style drone over a slice of euro-cheese that would give even Dangermouse a cause for concern. "When international pop stars are attempting to rip off your lyrics it proves you're on an international level. There's a lawsuit going on right now. I only became aware of it when I started getting shed loads of e-mails from Germany from genuinely distraught fans thinking I'd actually totally sold out and wrote it for him, then someone sent me the CD and on the back he's actually credited himself with writing the lyric, like I said there's a lawsuit pending, all my lyrics are copywrited and trademarked, this is serious, it isn't a game anymore..."

It never was, since starting out on pirate station Crystal FM back in the early 90's Skibadee stood out from the pack and rose to fame via London's underground pirate scene meteorically. Eclipsing the success of many of d&b's vocal artists around before and after his arrival on the scene, an achievement he puts down to 'hard work' claiming he once basically lived in the (pirate) studio's making contacts, getting his name around d&b's illumini-like inner circle and most importantly developing his own distinct and original style "When I first got into the game a lot of MCs were chatting party lyrics - no one else was chatting double speed lyrics, nowadays everyone is chatting double speed lyrics. Someone needs to come through with another new style now".

Even before picking up the mic a young Skibadee had aspirations of musical success, playing various instruments from a young age, he learned the piano and how to use a synthesizer whilst still at school, though a career in Trance was luckily shunned for the Ragga and early jungle music that he would listen too and draw influences from. Growing up around S:E London, a nickname was mandatory and this is where the Skibadee name originated, Skibadi boy meaning a boy with a fondness for large breasted women (Skibadi's) finally became Skibadee when the MC career started showing signs of taking off for real. "My main aim back then was just to try and make sure as many people heard of me as possible. It's only after three or four years that I started to think about being number one, when I started out I just wanted everyone to have heard of Skiba". Skibadee puts this obsession with the music down as one of the things that helped him avoid the street troubles and incarceration that puts an end to the rise of many an inner city MC. "Really and truly, I've never really had any serious trouble with the law, never done any time or anything - just some silly weed related stuff" he says toking on a spliff. "Or even had thousands of fights, I've more been the type of person who's cool with everybody, me personally I think that's one of the things that contributed to my getting out there, just being a cool humble guy and being able to work with people. There were a lot of times when after you've done your thing promoters would say, they can only sort you out so much but when your up and coming in the business you have to learn to humble yourself sometimes, bite your tongue, get back to the books and just know that your going to make it one day".

With an attitude like this and an ever growing profile, it wasn't long before Skiba started making good and hooking up with other artists on the scene most notably Shabba, with their S.A.S partnership being one of, if not, the most dangerous in d&b, front-lining many a rave together before realizing they might as well do their own, their relatively new MC Convention event at Stratford's Rex venue was the result of this, and has since been a regular sell out, even going overseas, "I've been trying to get some work in with Shabba for the label but we're both so busy. We've just been over in Ayia Napa with MC Convention, the vibes were good over there, it's mainly garage as usual but the drum & bass is doing well there now". Whilst he says that Highly Blessed is mainly Shabba's affair, they are both involved with the promotion of the events and you can expect MC Convention events to carry on getting bigger and bigger "It shouldn't be such a hustle, going out for a few hundred quid every weekend if we think like that we're just going to end up flat on our faces - that's not being sensible. I'm trying to pioneer going further, I've seen certain things, and that keeps me motivated, I feel like an ambassador for this thing..."

'2 Fast 2 Ferocious' will be out on the streets, Platinum Performers.com, and on a cover of Vibe soon.

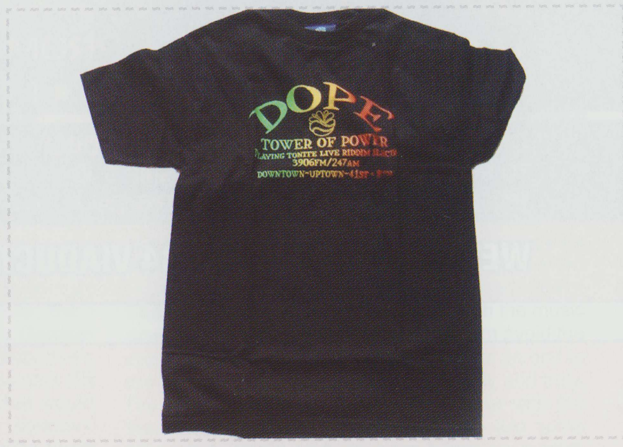
The Greatest Show 12"s are out on ltd vinyl now and the full LP should be out early next year...

threads

ALPHANUMERIC
www.headstrong.co.uk

ALPHANUMERIC
www.headstrong.co.uk

ATM - D&B
www.atm-mag.com



DOPE
www.headstrong.co.uk

ABOVE
www.headstrong.co.uk

FSU
www.headstrong.co.uk

APESTEIN
www.headstrong.co.uk

UNABOMBER
www.headstrong.co.uk

threads

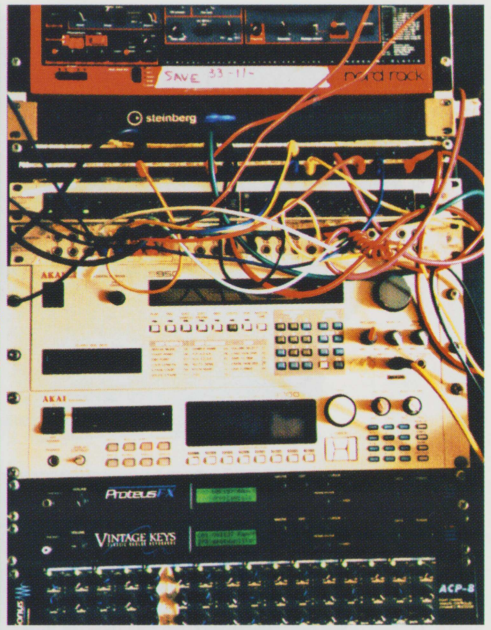
SUBSURFACE
www.subsurfaceuk.com

ATM - ALL STAR
www.atm-mag.com

EASY STREET
www.headstrong.co.uk

APESTEIN
www.headstrong.co.uk

in da lab - aquasky studio tips



Brent, Kieron and myself (Dave) have been doing the Aquasky thing since 1995. All 3 of us twiddle the knobs but I'm going to be your guide around the Aquasky mission control today. First up i'll run through the gear we use and then i'll put down a few of my tips on production.

Our set up and method of production hasn't changed much since 1996! We bought most of the current gear with part of a fat recording advance after signing to a 'major' label. The relationship with this label wasn't great but we got a decent studio out of the deal and left them taking all our tunes with us 18 months down the line.

The studio centres around the 2 samplers we have, An Akai S950 and an Akai S3000XL. I bought the S950 in 1991 and it's probably the best bit of gear I've ever used. Technically speaking it's out of date but it's speed of use, sound quality and midi timing are great. The S950 is used for all the beats in our tunes. We got the S3000XL in 1996 and it's used for all the sounds in a track apart from the beats – we sample a lot.

As well as the 2 samplers the other instruments we have are:

Clavier Nord Rack 1 (I guess you only need 1 decent analogue modelling synth to cater for most of the 'analogue' synth sounds), Roland SH101 mono synth (connected to MIDI via a Kenton Electronics Pro 2 MIDI to CV converter) doesn't get used much since we got the Nord), EMU Vintage Keys Plus (perfect for that ambient '95 d&b sound!), EMU Proteus FX (we only really use it for cymbals, tambourines etc – good if you want real instrument sounds like pianos and orchestral sounds), Yamaha CS5 mono synch (this isn't used but can be via the Kenton Pro2), Roland SPD8 drum pad (this is good to play rhythms into Cubase in real time), Fender Rhodes electric piano, Roland Alpha Juno 1 (I bought this to use as a midi control keyboard – its got some nice fat analogue synth sounds but hasn't got the knobs and faders of the older Junos so programming it can be slow and tricky using its Alpha dial), and finally Kieron's Pearl drum kit is tucked away in the corner.

The instruments are triggered by a Steinberg Midex 8 midi interface via Cubase SL running on a PIII 750 MHz PC with 512 MB ram running Windows XP. We don't use the audio on Cubase just the MIDI sequencing.

The mixing desk is a Soundtracs Topaz 24:8:2. I think this desk defiantly shapes the Aquasky sound in a good and bad ways. The EQ is a bit harsh and limiting but the desk can be overdriven quite nicely which is perfect for bass sounds and drum sounds. We are going to be getting a new desk soon and might go for a real big heavy old dinosaur of a desk from the 80's! I don't think we would ever go for a digital desk but that's just our view.

For outboard we have:

Presonus ACP 8 compressor unit (8 compressors in 1 box – very handy but the compressors are not the best sounding. Alesis 3630 stereo compressor / gate, Behringer Autocom stereo compressor (we used to put the main out of the mixing desk into this before going into the DAT – now we use the Alesis compressor – we set it to limit the audio signal by 1 or 2 db's at the most).

We have 4 FX units:

ART FXR (this is very basic and you cant modify the preset FX patches, we don't use it much), ZOOM 9120 (this is always set to 'ping pong' delay which is locked to the tempo of a track – this fx gets used in most of our tunes), Boss SX700 (this is really nice for phase / chorus / flange and has this mad RRS surround sound panning thing which is fun – its also easy to edit and chain FX together), Ensoniq DP2 (This is a bugger to use but is good for amp modelling, vocoding and de-essing vocals) and finally we have a Mutronics Mutator dual filter (this is nice but was quite expensive for what it does – its basically 2 low pass filters in a box. Thers is no MIDI but you can sync the LFO out of phase with each filter to produce nice panning effects).

For mastering we have a Panasonic SV3800 DAT and a Sony DTC690 DAT. The digital out of the Panasonic DAT is connected to a SoundBlaster live sound card via the digital in so we can get the WAV of a master into the PC. For recording vocals and doing studio DJ mixes we have a Soundscape SSHDR1+ 12 track hard disk recorder. This cost quite a bit in 1996 but it is very reliable and doesn't use any of the computers resources (the PC just acts as a front end) – the downside is that Soundscape has its own plug-ins (which can be expensive!) and you can't use Direct X or Cubase audio plug ins.

For monitoring we have a Mass Technology 250 watt amp connected to Soundcraft Absolute Zero speakers. We used to use JBL Control 5's but found these a little harsh on the ears as they produce an un naturally harsh / loud top end – we still keep these connected to give us another angle on a mix down. We also check mixes on a pair of Beyer Dynamic DT100 headphones.

You have probably gathered by now we aren't one of those producers who just use computers and software! I suppose the only reason for this is that we all like to be tweaking knobs at the same time and prefer a 'traditional' set up. The PC only really gets used for midi sequencing (via a Steinberg Midex8), processing a track after it's finished and burning CDs.

Dave's production tips:

1. When you start making tunes it's worth spending time learning how to use the equipment (or software) inside out so that you become very familiar with it. You don't want the technology to get in the way of the creative process. In the learning phase don't try to master too much at once – focus on 1 piece of kit / software at a time.

2. Software or hardware? There is too much to be said about the pros and cons but I am very bias and will have to say hardware!

3. Try and be original. They say 'imitation is the sincerest form of flattery' but I say bullshit! Its good to 'absorb' other people's music and vibe off it but don't try to copy it! I find hearing something wicked can inspire you to record something fresh. It is however good to compare your finished tracks sound quality with well known / favourite tunes.

4. Use original sounds / samples. When ever we go travelling the first thing we ask the promoter (after winding them up saying we forgot our records !) is 'do you know if there are any second hand record shops in town?' As we don't tend to use synths that much we find getting fresh samples is paramount. We sample off vinyl and are always 'digging' for new sounds. Check out your local car boot sales / charity shops, second hand record shops (I always go to the film soundtrack section first) and the internet – Ebay etc. Investing in a portable record player is also a good idea if you want to look like a proper digging DJ.

5. When sampling off vinyl make sure you have a decent needle and cartridge. We have 1 deck (Technics 1210) in the studio just used for sampling so the needle doesn't get messed up with people scratching / mixing on it. Make sure your deck is properly earthed so it isn't producing a lot of hum and make sure it's mounted somewhere so that it doesn't pick up vibrations / rumble. I know a producer who had his deck plugged into a mixer which could mono the signal before it went into the sampler which is handy for some sounds. I always sample off vinyl at 33 minus 8 even if it's a 45 because this can eliminate a bit of rumble when the sample is sped back to its normal pitch. If you have a woofer check your vinyl samples don't have too much rumble – if so take off some low EQ on the desk or in the computer.

6. Either in breakbeat or d&b the 2 elements which have to be sorted are the drums and the bass. For drums we normally use between 3 and 5 breakbeats in a tune. We basically play the same or very similar patterns with each beat. Layering bass and snare drums like this makes them fatter and tougher sounding. Like I mentioned earlier we use the S950 sampler for beats which is spot on in terms of timing and I think it has 12 bit internal processing which may account for its rough / tuff sound. Try layering drum machine (Roland 909 sounds are handy) bass drums and snare drums over break beats and split the snare drums, bass drums and hats / cymbals on to separate mixer channels so you can EQ the sounds separately (like removing all the lo EQ off hats). Also make sure the drum samples are properly cut to the right start point – you usually have to slow the sound right down to check this even if you can see the wave form. We tend to have the bass drums and snare drums clipping a bit on the desk – this is crude compression and adds a bit of distortion which can improve the sound. I'm not sure if clipping on a digital desk or in the computer is a good idea – you will probably need a plug-in to do it! For sourcing your drum sounds check out hip hop scratch / battle weapon records and break beat LP's. A lot of them are shit and just recycle the same old beats but if you dig hard enough it's worth the effort. Also sampling drums off other peoples dance tunes can work but don't take the piss! We might take a snare or a bass drum off another d&b or breakbeat track and combine it with some of our beats.

7. For bass sounds most of the time we use sin / pulse / triangle and square waves which are preloaded with the Akai S3000XL sampler. Sometimes we might sample a bass sound and then add some sin waves to beef it up. Try combining 2 or more of these types of waves and de-tuning them against each other. Adding a sin wave an octave lower than the other bass sounds can give extra bottom end but be careful it's not too low. Experiment with modulating the filter of the sound on the sampler. Assign an LFO to the cut off frequency and mess about with the speed and make it trigger every time a note plays. Assigning the pitch bender or other controller to the cut off frequency of a hi-pass filter can give you that over used 'bass riff sweeping down' effect. Changing the sounds envelope can give more punch. Also we sometimes use 808 bass drum samples to 'compliment' another bass sound (i.e. you have a couple of different bass sounds playing different parts of a riff) It can be pretty important to compress the bass sound especially if its modulating all over the place and it goes without saying experiment with overdriving / clipping the sound by giving it some distortion.

8. Levels. I always like to set the 2 DAT machines into record mode so that we can see the audio levels whilst making a tune. Generally I would say we set the drums a little louder (peaking higher) than the bass. The bass drum and snare drum usually peak at the same level – remember you want to hear the punch of the bass drum cutting through the bass. We always group all the drums and bass onto separate groups on the mixer as this makes mixing easier.

9. Mastering. It can't be stressed enough how important it is to get your tunes sounding as fat as possible. I think there is a phrase 'you can't polish a turd!' which means if the tune is crap no amount of mastering is going to make it shine. Getting a good sounding master starts from your selection of sounds / samples. You have to spend time and effort getting the drums, bass and other elements sounding good by themselves and together in the mix. Check your mix with some other tunes you have that you know sound good in a club. Listen at different volume levels when mixing down. We never mix down a tune if we have spent all day working on it as your ears get 'tired' and you perceive levels differently. If you want do a few different mix downs with the bass / drums and music at different levels. We don't compress our mix downs initially when being recorded onto DAT. The master WAV goes into our PC and we use Sound Forge with a plug in called Wave's Ultramaximizer to compress it. We usually listen to quite a few masters when applying the Ultramaximizer so we get an idea of how far to push it / increase the volume. As a rule of thumb we usually set up the Ultramaximizer so it's compressing by around 2 to 3 dbs. There are loads of these kinds of mastering compressors and its worth try them out and comparing the results. You want to have the tunes sounding loud but you don't want to get rid of all the tune's dynamics.

10. EQ. Use it sparingly! (unless used as an effect) If you have to add a lot of EQ to a sound maybe it's the wrong sound in the first place? Don't be afraid to take off EQ on sounds to give your mix 'space'. We don't add any EQ to finished masters going to be cut onto vinyl as we think its best left to the cutting engineer. We have been using the same guy for 10 years (Simon at the Exchange) and he knows what to add to our masters to get them sounding as bright and punchy as possible. He tells us its better for him to brighten up a dull master than to have to loose some top end on a too bright master – most cutting engineers will have a better idea on how to EQ your track for vinyl. I've also got to add note about high frequencies. We have had to re-master a number of tracks due it unwanted high frequencies on sounds. Unwanted high frequencies can force a quieter or duller (or both) cut onto vinyl if the cutting engineer can't get rid of them. We have had problems with wushy FX sounds, dodgy cymbals being too loud and also the 'esses' (sibilance) on vocals which are always worth de-essing before a vinyl cut.

11. This may not be about the studio but its worth mentioning. Try to avoid being ripped off by dodgy record labels that are eager to exploit and con producers who are naive or 'wet behind the ears'! I have heard too many stories of artists being screwed and it really pisses me off as it's like robbing you! I joined the Musicians Union years ago as they give you free legal advice on recording contracts. Always get (legal) advice before signing a contract and don't be afraid to argue any points you feel are not right. If a label wants your music they should be flexible and agree to your terms if they are reasonable. Don't be intimidated!

12. Shameless plug for our new break beat LP 'Stayfresh' coming out on Moving Shadow's break beat label Shadow Cryptic. It's due for release 10th November and features collaborations with the Ragga Twins and Daddy Freddy. Also check www.aquasky.co.uk for everything to do with us.

BASSBIN
FORTHCOMING
Equinox - From Above / Together - Breakin BRK02 - Out 01/12/03
Beta 2 - Sweet Az / Consciousness - Bassbin BB1208 - Out 08/12/03
Breakage - So Vain / Mars - Bassbin BB1209 - Out 15/12/03
Accident & Emergency feat Gamebwoy - Flyest Gangster - Looney Toonz BLT05 - Out Now
BASSBIN LOONEY TOONZ BREAKIN SOLAS RECORDINGS
www.bassbin.com | www.selectahrecords.com

JARMAN aka RAIDEN
presents
CARPET BOMBING
a: CARPET BOMBING
b: FLAT 32B
SIN 007
coming soon

PROPAGANDA
a: GUNRUNNER aa: LIFE LIKE
SIN 008 : coming soon

RAIDEN vs RAS
a: WEED aa: ORIENT (Skynet remix)
SIN 006 : coming soon

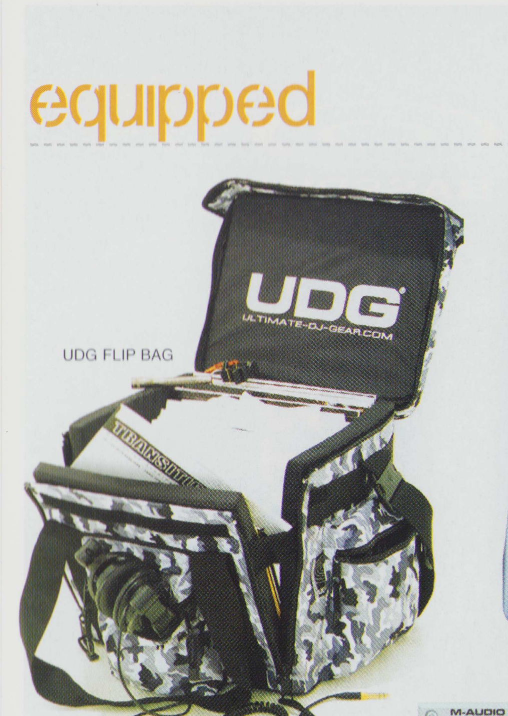
M-CODE
a: CYBERNETIK aa: HUMAN ERROR
SIN 005 : out now

Look out for new tracks and remixes by
Skynet // Raiden // Propaganda // T.K.O. // M-code
Lynx // Flow // D-print // Atom // Kano

SINUOUS RECORDS

For more info contact Nu-Urban Music +44 (0) 1635 551400
www.sinuousrecords.com
sinuousrecords@hotmail.com

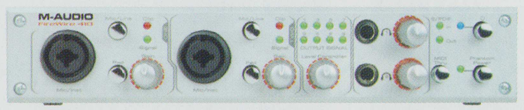
Compiled by Dave Fobia



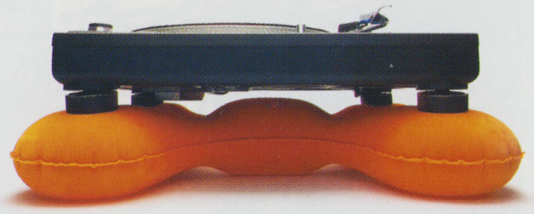
UDG FLIP BAG

DENON S-3000

MICROKORG



M-AUDIO: FIREWIRE 410


FREEFLOAT

UDG. CAMO FLIP RECORD BAG

As 'life on the move' and mobile studio's become standard these days, UDG have developed the ULTIMATE travel companion. The 'Camo-Flip' bag retails for around £89.99 and is worth every penny. All the bad boy's like Andy, Dylan, Micky, and Mr Westwood carry these from gig to gig, and you can see why. THEY LOOK SICK! Plus the 3 pockets on the front and sides are ample space for headphones, rizla, fags, weed, knives, CD wallets, AK47, duck tape, Euphronyl etc.

UDG also present other bags in a massive array of colours and designs, with or without wheels and handles, with carrying space for 45, 60, or 90 tunes. And for the real poser that exists in all of us; there is the leather range, oh yeah!

The two-standout features of this bag are the leather carry strap (just cos it feels sexy), and obviously the flip front, which zips down to reveal a sloped support, allowing you to flick through your tunes with the greatest of ease. It's the overall sheer quality and look that puts this bag above any other, BAD BAD BAD!

UDG is distributed by Massive Records' new company 'UDG UK / Massive Distribution' and can be contacted at distribution@massiverecords.com, or hit the site up at: www.ultimate-dj-gear.com

DENON S-3000. CD/MP3 PLAYER

Grandfathers of sound, Denon, have hit back once again with a price sensitive CD/MP3 unit. The sturdy S-3000 provides the same turntable emulation as the premium DN-S5000, but carries a busted price tag of under 600 big ones, plus this time there's the natty ability to create and print your own custom slipmatt, or even better than that, the ability to place your own 7" piece of vinyl on the platter for that ultimate 'personal' vinyl touch. Nice…

Innovative as always, Denon have blessed us with MP3 seamless looping, MP3 scratching, MP3 hot start; MP3 A-B trim, encoding up to 320 kbps, and ID3 Tags, plus a 15 second 16-bit, 44.1 kHz sampler.

And it doesn't end there, Cue Point, Playback Pitch, Pitch Range, Pitch On/Off, Key Adj On/Off, and Seamless Loop A and B data, are all available, and can be stored in the memory, allowing you to 'RRRoll the beats' with no pissing about cuing them all up!

Next Track Reservation is the last and possibly most interesting thing I wanna blab about, meaning, other files from the same disc can be played back-to-back! So no need to buy 2 CD mixers anymore then?

Nuff said about this, it's sturdy, has more gadgets than N.A.S.A, sounds 'the bollox', and is well reliable. Hit www.denon.co.uk for more info. 9.5/10

KORG. MICROKORG - ANALOG MODELLING SYNTH/VOCODER

From the makers of such classic synths as the Trinity, and the Prophecy (Matrix ref's a plenty), comes yet another 'bad-ass keyboard', The MicroKorg. Unlike the previously mentioned D-wingers, this lifer will only set you back £275, which is a bargain as it's a really nice little modeling synth capable of some serious phatness!

After downloading the additional editing software, I had the main riff's from 'Snowcats', 'Snapshot', and 'Nitrous' running in minutes, and although obviously we wanna create our own sounds, it's endless studio fun playing with the same basslines as our mentors.

It boasts the same dual-oscillator DSP synthesis engine found in Korg's MS2000 and apparently offers a wider selection of waveforms than any other modeled synth on the market, with 64 exclusive DWGS waveforms from the classic 8000 enabling the MK to reproduce a broad collection of sounds.

Four filter modes are available, offering -12 dB (2-pole) low pass, high pass and band pass configurations plus an extra steep -24 dB (4-pole) low pass setting, with two classic ADSR envelope generators and two MIDI-syncable LFOs providing the power to shape your sounds, plus a Virtual Patch matrix, and five real-time knobs on the front panel for transmitting MIDI messages to be used as controllers for Reason etc.

Best of the fun functions on the MK has to be the pre-set sound banks, which can be selected by musical genre. There are settings for D&B, Hip Hop, Electronica, Retro, House/Tekno, and Trance, which are all useful as a starting point for sound manipulation.

Another bonus is the two external audio input jacks that are provided, so you can run other instruments, CDs and more through the filters and effects provided.

We only found 1 really minor flaw with the MK, that is the keys are a little small if you're a fat fingered fool like me. That said, the MK is BAAD! And my lawyer will confirm that I definitely did not sample all the sounds from it because they are so good!

The MK, with it's wooden side panels, creates an old skool 60's retro feel in Moog style, and the Kraftwerk-esque vocoder attached supplied my 9 year old daughter with hours of fun, creating the 'Pony Pleasure' sound in roughly 5 minutes, (any remarks about my daughter and pony pleasure, and I WILL do ya!) This is a must for all producers, low finance, high fun, and much phatness!!! Check korg.co.uk for more details. **9.5/10**

FREEFLOAT. TURNTABLE SUSPENSION

On August 2nd this year, a groundbreaking invention for DJ's was launched at the Amsterdam Dance Valley festival. The Freefloat, is a specially designed aircushion for turntables that avoids all contact with the booth completely, meaning better resistance to skipping for ya needles, and more importantly than that, it allows you to use a stupid amount of low-end in your sets compared to normal, as it eliminates all rumble stress. Just place the x-shaped cushion directly under the deck and you're off!

We put it to the test in the ATM studio, and I have to say it was like mixing on a plate of jelly at first, although once we got used to the idea it became apparent why DJ's like Carl Cox have endorsed the product, and why so many big raves have called upon the Freefloat to create a highly improved sound environment (essentially da bass!)

All these advantages for an outlay of just 20 boys! The only small and immature down-side I can see to this, is the classic 'hot-rock' phenomenon, you drop one on these babies during a set, and your in-built, inflated, turntable suspension system, is going down faster than a Southend bird!

For more info hit up: info@freefloat.net

M-AUDIO: FIREWIRE 410. MOBILE RECORDING INTERFACE

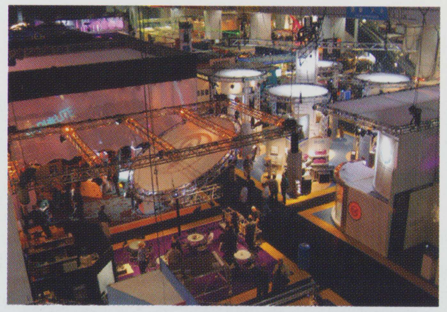
Audio bullies M-Audio have unleashed yet another beast from the vault, The FireWire 410 is a 24 bit, 20-40KHz +/- 1dB frequency response, -108dB signal-to-noise ratio, FireWire-compatible, dogs bollox, all terrain, rock eating, speaker trashin, audio/MIDI interface.

It looks Soooo Sexy, with it's blue LED, and sleek polished silver body, and carries an overall weight and size of just 2.95 lbs, and 9 1/4" X 7" X 1 7/8". Obviously, it connects via a single firewire lead (which IS supplied, for once) and after quickly installing the supplied driver and some fiddling with system pref's, the 'Ableton Live' appearance of the mixing desk pops up.

Straight forward stuff here, simply adjust your in and out levels as required, hook up your monitors and we have sound. Its whopping 4-in/10-out configuration with preamps, digital I/O w/ S/PDIF, AC3 and DTS (coax and optical) plus 1 x 1 MIDI I/O, is the nuts for personal recording, routing outputs, or directly driving a surround system. (Especially as so many of the new production software app's offer 'Surround' mix-downs nowadays).

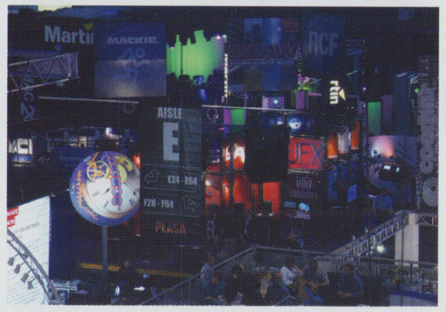
The touches I found most useful were, ultra-low latency software monitoring and zero latency hardware direct monitoring, the two headphone outs with independent level controls. And the two mic/line inputs (66dB available gain) that are nicely switchable and have super sensitive gain controls.

So far, I've had 2 Mackie monitors, 2 M-Audio monitors, a G4, a Microkorg, an Oxygen 8, a Pioneer 500, 2 1000's, 2 1200's, and an MC all powering through the 410 at a 192khz output with absolutely no glitches at all. This product is without a doubt 'THE BOMB!' Reach the boys at www.m-audio.com. 9.75/10



M-AUDIO. PRO-SESSIONS

PLASA 2003



M-AUDIO. PRO-SESSIONS SAMPLE CD'S

A welcome blast from the past, we're gonna start touchin' on the regs again are the sample CD's. Pro-sessions (distributed by M-Audio), is a series of professional sound and loop libraries on CD, retailing for around £35, and spanning pretty much any musical genre you could wish for. They are available as Rex, Aiff, and Acid Wav formats on each disc, suiting everyone's taste of production software.

To kick off with, we've got Sessions 9 and 10, 'Hella Bumps', A collection of Hip Hop loop folders, with each folder containing the drums, bassline, synth riffs etc of a loop, split into separate files for instant sampler packing, as well as the whole loop 'as one' at the end for imitative sampling.

There's some nice juicy stuff here, and not just suitable to Hip Hop, all the subs, basslines, and drum sounds could easily be used for us Drum & Bass heads, the Downbeaters, or the R&B crew alike. The drums are solid and full sounding and some of the synth riffs and strings blow you away with their emotional warmth, not to mention some seriously nasty b-lines, brass, rhodes, and FX to die for. M-Audio do it once again. Check www.m-audio.com for more. **9.5/10**

PLASA SHOW 2003

If any of you managed to get yourself down to this years Plasa Show at Earls Court, then I'm sure you would have been as blinded with science as I was. Not only were Kenny, Brockie, Andy, and Mr Majik rinsing out the Stanton stand, but also, just about every manufacturer of anything audio related was exhibiting their unreleased and fully tooled up wears! Here's a small rundown of the cream of the crop…

Sight of the day had to be Cutmaster Swift cutting the new Technics CD turntables to shreds, boy this shit rocks! If you're an avid CD mixer as I am, then the awesome smoothness and platter like goodness of the sexiest CD mixer on the planet will have become apparent. Sell everything you own related to CD mixing and buy 2 of these in early 2004, or ill send Jimmy 'The Pliars' Geezer and his Sout London associates round! All the major players in the audio world have been scrappin for ages over 'the best' CD units, whilst Technics have been sitting back smoking and laughing at 'em!

Elsewhere at the Plasa, Vestax were comin on strong with their new Carl Cox endorsed mixer, with the man himself givin a firin' display of mixer-ology, by sending one track through all 4 channels on the mixer and cutting and mashing the rides, snares and basslines in and out with more speed than a sushi chef... But far more stunning than that was the new Vestax turntable, still in its prototype stage at the show, but stunning none the less, IT'S A ROUND TURNTABLE!!! What? Easy guv! No honest it is bruv! Check the pic.

Currently under lock and key, literally! And still being designed by Q-Bert, this is weird? The pitch control goes from 0 to about a 100 squillion, and is located around the edge of the platter, sliding a full 180 degrees for those off key mixes, in the pic you can just make it out as a black line running in parallel to the edge of the slipmatt. This new breed of deck features a number of kill switches and controls placed on every quarter of the 360°, so you can attack the deck from any angle. Weird but wonderful, and unavailable until next year….

We also caught up with the other major DJ equipment producers like Denon, Allen & Heath, and Korg, who all sent us some kit to review, so check over page for more in depth tech spec…..

Check www.plasashow.co.uk for more

WORLDWIDE
MIX & BLEN' RECORDS

MIX N BLEN 023:
OUT NOW
CAPITAL J
EVIL STREETS (SEPT 11)

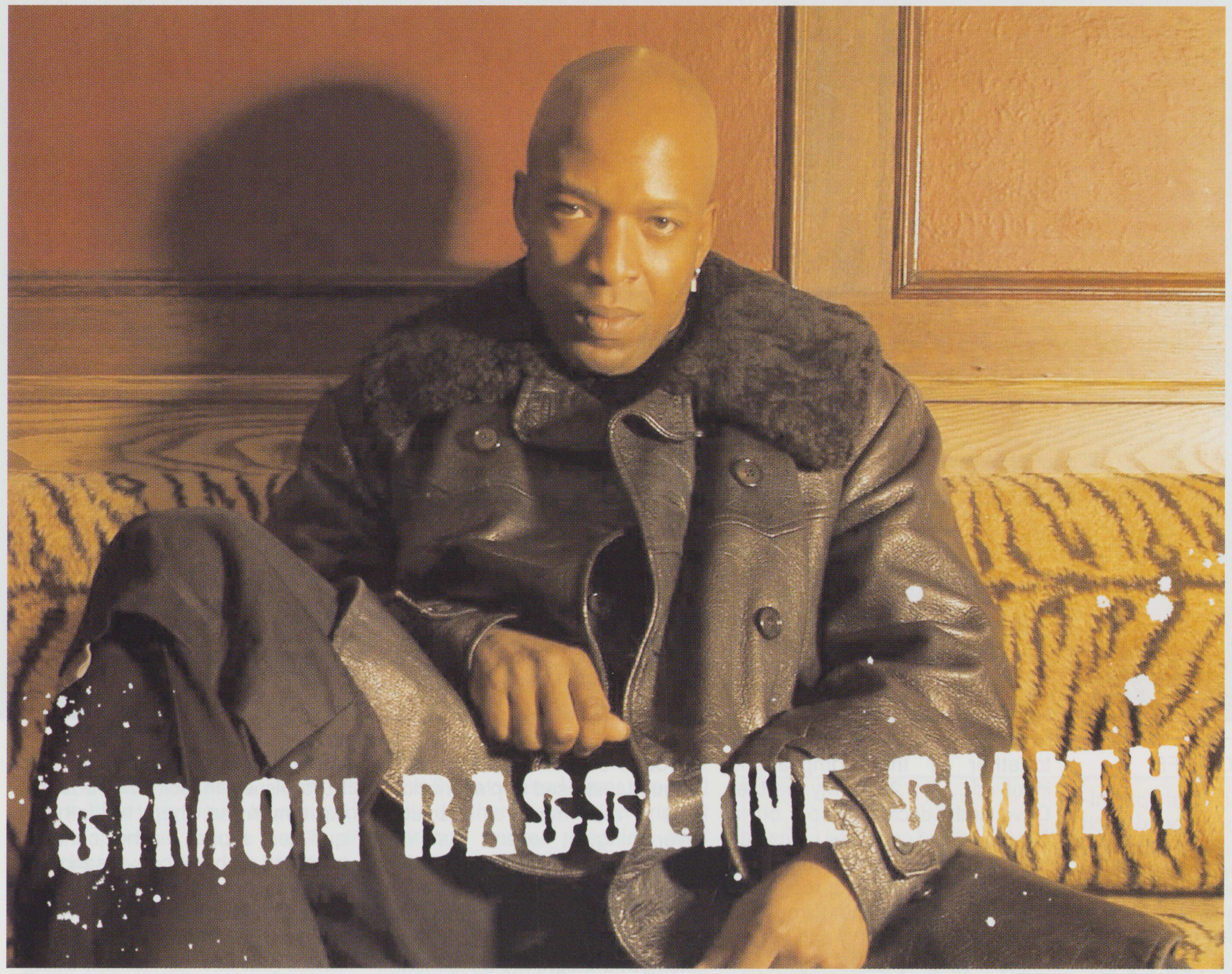
MIX N BLEN 024:
OUT NOW
D'INTA
EARTHQUAKE / SCATTER

MIX N BLEN 025:
COMING SOON
LEON SWITCH
GRIT
KRYPTIC MINDS
& LEON SWITCH
TURNAROUND RMX

MIX N BLEN 026:
COMING SOON
XAMPLE
FULL FORCE
BEER BOY

DISTRIBUTED BY:
NU URBAN MUSIC: 01635 551400

www.mixandblen.com
kennydjken@aol.com



SIMON BASSLINE SMITH

Julian Joseph - Slow Blues - East West
This is taken from his classic album 'The Universal Traveller'. At the time I was heavily into the Jazz piano sound. When I heard this it just blew me away. It's an expression of the global and galactic language of jazz music. The intro is a tuneful melody of licks and chord changes that memorise me everytime I play it.

Incognito – Parisienne Girl - Encore Recordings
This track is still an anthem for my mates and I. We used to go to the local youth club disco on a Friday night Where we're able to take a few tracks and the DJ would play them. When this was played about twenty of us took over the dancefloor wearing bleached jeans and spats jazz shoes we were in heaven, this is Jazz funk in its best form. The lushest rhodes chords, funkin jazz bass and lovely saxophone solo.

A Guy Called Gerard – Voodoo Ray
Gerard is one of the true pioneers of British urban dancefloor funk. I used play this 4 times a night in my 8 hour sets in Tenerife 1988 'The Summer Of Love'. This tune stands for the beginning of the Rave culture on the Balearic Islands. It fuses ethnic vocals over some rugged percussion hits that made it a stand out tune of its time. Ravers would chant 'Voodoo Ray' while skipping to the beat.

Barrington Levy – Under Me Sensi
This takes me back to those 'Blues Parties' in run down shabby terraced houses which had been acquired for the weekend for 24 hour parties that the police had no power to stop. I feel this is one of the most basic forms of 'Drum and Bass' and introduced me to low frequency bass, saturated reverbs and toasting, known now as mc-ing….

Jazzie Joint – Pump Pump – Nervous Records
The story behind this track is it's actually a hip hop tune released on Nervous Records. As a hip-hop fan I bought this home because I liked the beats. It's original playing speed is 33rpm... But when I discovered what it sounded like at 45rpm I realised this was how I was going to be busting it. The fattest breaks ever heard with a bassline that hits in the chest…

Leroy Hudson – Paradise – Electra Records
On the cover of this classic LP is Leroy sporting a 7" moustache, gold chain and a pink shirt with 7" collars… It's an early 80's classic funk fusion piece with all the trimmings. Instruments include Rhodes Piano, Horns, Bass Guitar, Saxophone, but the real stand out performance on this track is the vocalist, himself Leroy Hudson. Deeply spilling out 'Paradise'... I always played this track nearing the end of a night, As it was my way of saying to the dancefloor, I've played for you, now here what I like…. Deep Sh*t !!!!

James Brown – Funky Drummer – Polydor
This reminds me of those warehouse parties when everything funky was flavour. I remember me and a close friend tried to bring the London warehouse vibe to Derby. We broke into and old empty warehouse, put a sound system in it, powered by a generator. We charged £3 entry and things we're rocking, good times styleee until the police and fire service closed us down just as things we're hotting up. The infamous Fred Wesley of 'Blow Your Horn' fame stabs out solid licks on the Trombone along with Joe Davis on the trumpet, Bootsy Collins on Bass and the man himself JB tearing out the vocals in the hectic way only he knows how... But the true star of the show is the DRUMMER whose break has appeared in countless drum & bass tracks (plus lots more dance tracks) since day one... The DRUMMER is Clyde Stubblefield... Nuff Said!!

Roy Ayers – Sunshine - Ubiquity Recordings
What can I say about this tune that hasn't already been said, except that it's one of my all time favourites and makes feel like crying for joy every-time I hear it. Not many tunes can make me feel like that, please tell the remixers out there to leave this one alone… Its sacred! I'm a proud owner of the original LP (worth $$) and an even rarer 12" single. Too many happy memories to mention any one.

Mr Fingers – Can you feel it – Trax Records
This was probably the first Chicago house release that not only contained the trademark 808 and 909 drums and bass sounds in their usual manner but took the sound of house to another level. This track contains the most melodic of instrumental melodies to be found on house tracks of its era, which it's why it's become a classic from its day. I've played this track in Blues Parties (always got at least 2 rewinds), Jazz Funk All-Dayers (always received at least 4 rewinds), On the Beach in Tenerife and at some point all over the UK... It's a tune that was ahead of its time with International appeal... Love it !!!!

Francesco Caccamo Jamie Simonds

NICKY BLACKMARKET

ROLLIN': A WAY OF LIFE

roll ∑ verb 1 (roll up) curl up tightly 2 (of a loud, deep sound such as that of thunder) reverberate 3 (rolling) steady and continuous movement.

These are just a few -and clearly the most relevant- definitions given by the Oxford Dictionary for one of the most resounding words in any Drum 'n Bass heads vocabulary: roll, or better, rollin'. We've all used it at some point, either in reference to the confectioning of a nice fat zoot, or to describe the rhythmic qualities of a tracks beat or bassline. Its onomatopoeic characteristics make it a firm favourite with MCs throughout the scene, who also use it to describe their lyrical flow and the DJs musical one. Its use in track titles ('Roll On', 'Lets Roll' and 'Rollidge' to name but a few) provides further proof of the words relevance to our music. All this semantic gibbering does have a point, for, as those of you who have read the title will know, the focus of this article is on one of the scene's longest serving and most loyal servants, one of its defining personalities and a true "Junglist Soldier, fighting to keep the Jungle alive", Nicky Blackmarket, and the release on Azuli Records of the fifth instalment of his "Rollin'" mix-CD series.

Let's start by getting the low-down on the concept behind the "Rollin'" series and what the putting together of the compilations involved... "In 2000 my partner Dave and I decided to put out a CD mixed and compiled by myself through Dave's Azuli label. The tracks on the CD are a representation of what's coming from the shop, what I'm feeling and what's happening on the dancefloor. The selection process was long...too long, but it had to be done. It was difficult selecting just 20 tracks. If I could, I would have put a lot more on there, but unfortunately there was no room at the inn!"

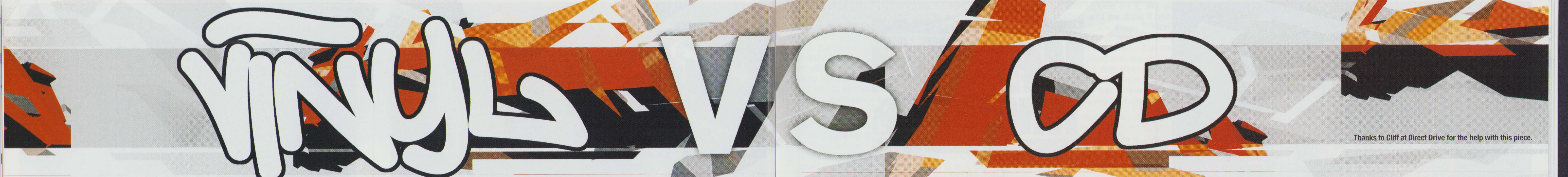
To many it may seem that the choice of "Rollin'" as the title for the series is purely a musical reference, and maybe even a coincidental one. As I stood in the world's most booming basement, waiting for Nicky to finish attending to business so that he could spare me some of his valuable time, I came to realise that it meant much more than just the style of tunes he plays, or the way he plays them...the man literally rolls! He is steady and continuous movement. But when did Nicky start rollin'... "I went in on the shop with Dave Piccioni in 1990. Initially it was about the early breakbeat thing and Drum 'n Bass basically progressed from that. It's a continuation...an evolution. Even before the shop, it had always been about the music for me. This may sound mad, but I've wanted to do what I'm doing since I was 5. Through school that's all I cared about. I just used to play music. It was a mish-mash of absolutely everything...it wasn't just one thing. I used to play house parties and turn up with crates upon crates of records, and play the whole night. It was different back then but it taught me a lot. I learnt everything about playing music the proper old-school way, going from one style to the next."

Judging by his views on the present state of DJing, his past has gone a long way in influencing his present style... "I'm not into planning sets. You do plan to a certain degree. You have planned mixes and you might have tracks you'd like to start and finish with, but that's not planning your whole set. It's all about being spontaneous. There are just so many good artists out there, and the music is so diverse. That's why I take so many tracks out with me when I play, so if I want to switch or play a different set, I can."

Nicky' steady and continuous movement never seems to suffer a lack of momentum. The fact that, due to a lack of time, I had to interview him while he spent his lunch break running around Soho dealing with matters, bares testament to this. When I asked him what he'd been up to that week, he told me he had played in Paris with Det, at a night organised by Black Label, and that he had taken his family with him to visit Euro Disney. In fact, while observing him in the shop, his fatherly qualities shone as he caringly broke off a phone conversation to ask a young customer if he needed anything..."That's what it's all about. I could be sitting in an office, but it's all about being behind the counter. I love seeing what people want, to get into their heads, to see how the trends go. That's what I like, to serve the general public." So what trends had he noticed... "I've seen a big progression. People are more open to buying anything these days, and that goes back to what I said about how it was back in the day. When I used to buy records, I used to buy anything and everything. The scene is constantly growing. Drum 'n Bass is everywhere now. Anywhere you go there are nights, DJs and producers, and that can only be good. The internet has played a major role in allowing this growth. It's made things a lot quicker and brought people closer together. Our site (www.blackmarket.co.uk) is doing really well too, and we've got plans to improve it."

The last section of this article will concentrate on a person very close to Nicky's heart, and to that of countless others within the scene: Stevie Hyper D (RIP). I'm sure many a reader will have a coveted tape of the great man MCing over one of Nicky's sets, and in many cases, such as mine, this tape would have acted as inspiration to get a pair of decks or to pick up a microphone... "I'm always chuffed when people say that. When me and him hooked up, it was electric." Stevie's conscious lyrics are a monument to our music and his optimistic and joyful energy are an example we should all strive towards. Keeping your momentum after the loss of a close friend is not easy. A true personification of Stevie's ideology, Nicky is still as energetic and as enthusiastic as ever, and he's making sure people do not forget what Stevie stood for... "We put on the annual Stevie Hyper D memorial event not long ago, the proceeds of which will go to Stevie's mum who is not feeling very well at the moment (and we all wish her a swift recovery). It was unbelievable. It was a rammed, and I'd like to thank all the DJs and MCs who took time out to lend their support. It's 5 years since he passed and there's no way he'll ever be forgotten. He was one of the best." And there are plans in the pipeline to ensure people remember... "Links who did the 'Different Levels' stuff with Stevie and Benny V from Dance Concept are currently working on a remix album with loads of big artists stepping up to do dancefloor reworks." We all know how rare those coveted tapes are, so I asked if there was any chance of getting some classic sets released on CD... "I'd have to speak to his family and to the promoters about that, and maybe in the near future we could put something together which people never got to hear." Let's hope so, for the benefit of the new generation of heads.

As the interview rolls to a close, Nicky rolls onto to his next appointment. Between spending time with his family, working at Blackmarket, Djing all over the world and his various other commitments, it's surprising he ever finds time to eat. I suppose that's why he keeps his sandwiches under the counter. How he has managed to remain approachable and how he manages to keep a smile on his face amidst the frenzy that surrounds him is beyond me. Maybe the reason this man keeps on rolling is that if he stops, he might just not be able to start back up again. But somehow you get the feeling that that is never going to happen. In the words of Puff Daddy, or should I say P. Diddy: "we're never gonna stop...we're never gonna stop putting out those hits...we're never gonna stop making you dance...we're never gonna stop making all that money..." And do you know why? "Hardcore Jungle will never die!" Nicky Blackmarket-Rollin': A Way Of Life.



Thanks to Cliff at Direct Drive for the help with this piece.

As you know by now, ATM eats, breathes, sleeps and shits Drum & Bass. We have more passion for this culture than you could possibly imagine! And there is one subject that continuously perplexes us on a daily basis in our discussions on the future of this currently ever-growing way of life; it is a matter close to the hearts of all of us, a matter of concern in fact, so after hours of taking notes of passionate rantings and sought up aggression on 11 years of Drum & Bass history and countless A.I.M and telephone conversations with the stars that are the very core and reason of this feature, we have penned this, an in depth debate into the question; Vinyl or CD?

Way back in the 70's, when Grand Wizard Theodore inadvertently invented the 'scratch' in his bedroom by stopping the vinyl with his hand because he was being reprimanded by his mum for playing his music too loud, and Grandmaster Flash was the first DJ to master the art of cutting the break-beat on a record back and forth and cueing pieces of vinyl through headphones, the only 'tools and tricks of the trade' were 2 cheap turntable consoles being switched from channel 1 to channel 2 on a guitar amp, and some PA speakers. Effortlessly cutting up Disco and Funk breaks at Block Party originator Kool DJ Herc's Bronx sessions to the amazement of the crowds, the afore mentioned V.I.P's of vinyl could never have dreamt that 2003 would bring the likes of Craze, Cutmaster Swift, John B, and Q-Bert mixing and scratching from CD, MP3, or even on computers!

The Drum & Bass culture we all like to be part of is essentially an extension of B-Boyism, the graffiti, the phat sneakers with phatter laces, the weed, the rizla, and ultimately, the 7", 10" and 12" pieces of black plastic we all know and love as VINYL! So it is in effect, a part of our heritage. Vinyl is, and always will be, the first choice format of a massive percentage of DJ's worldwide, but the digital age reaper is creeping up on the fantastic plastic, with it's hands gradually tightening the stranglehold, forcing CD's down our necks left right and centre whether we like it or not, So is C-DJ'ing killing vinyl? Do we fight to keep vinyl alive? Or do we 'Move with the times' and invite the reaper into our lives with open arms because he's cheaper and more accessible?

Without a question of a doubt, both formats are equally as capable of glitch-less beat mixing, cutting, scratching, spin-backs, you name it, they can both orchestrate it, but the same old arguments can be heard globally from amateur to pro regarding the positives and negatives of each.

Unquestionably, CD mixing units are technologically miles ahead of turntables, with cue point memory storage, the ability to mix from MP3's (nine hours of D&B loaded onto 1 disc!), real-time special effects, and the inhumanely cool function of playing 2 tracks from the same CD back to back, being just a small handful of extra 'tools' available to the DJ at the touch of a button, plus the 0's and 1's style of recording and playing back digital music is obviously less liable to jump, and the CD's themselves less chance of getting scratched, also, if you were to believe what the grapevine has stated (and reluctantly I have to admit in some cases is true), digital music is more 'punchy' and 'crisp' than a piece of vinyl, with no crackles to boot. The number one plus point for CD's though, as hammered home by a number of very big players in the industry, is that you can write a new tune, burn a new tune, and 'Test' out your new tune in a club, in a matter of hours, with 25 pence on a blank CD being the only outlay, (as opposed to a £30 outlay and a days notice for cutting a 10" dub).

But although all of the above facts are inarguably strings to the bow of the CD lobbyers, there's one major flaw…

IT'S NOT A PIECE OF VINYL!

There is nothing in the world that matches the buzz of spending all your hard earned cash down the local record shop on a Saturday morning, or booking an appointment at the cutting house and leaving with those freshly cut 10" plates. You see, "Buying a piece of vinyl, is like making love to a beautiful woman" you can eye her up for a while, smell her beautiful fragrance, feel the texture of the surface level, pull back the cover, and after the foreplay you can put your needle in her groove!

CD's just don't compete with that vinyl smell and feel, and simply being able to touch the music with your own hands, and mould and manipulate the beats in a way only achievable by human beings is enough of an argument in itself, without mentioning the unrivalled warmth, and rich and fragrantly rounded sound that only a piece of vinyl placed on a turntable and played back by a diamond cut needle can re-produce, and carrying a giant steel sticker covered box full of freshly purchased vinyl into a club and flicking through the hand penned titles on the white paper covers deciding which one to play next, is in most peoples views, more satisfying than concealing a soft material wallet about your person with a couple of 5" plastic discs in it, and shoving 1 in each CD deck for the rest of the night.

Without question, the reason for CD mixing becoming 'The Norm' these days, is the Internet. It has to be the largest source of digital music in the world, and has gained the number 1 position in the 'Crimes Against Vinyl' chart here at ATM, But to become a martyr to the digital age when the Internet becomes the regular source of music for audio junkies worldwide is surely inevitable?

Let me set you a test of the soul; your mate mails you a link to a website, it's a file sharing site, and that link leads you directly to the downloadable, full version, super 320 bit quality, brand new, not even on Test Press yet, totally free of charge, Pendulum or Ram track. What do you do?

A) download it, burn it, and play it on a CD mixer to look cool in front of your mates 'cos you've got it before them?

B) Mail them back telling them that you totally disagree with this sort of behaviour because it immediately cuts down record sales for the artist concerned, and being as you're not a world famous DJ you feel you aren't worthy of freely obtaining a track this advanced anyway?

I'm afraid to say that the answer in 99% of cases is A.

It's good to have short snippets of very low quality dubs on sites such as DnB Arena or DnB Forum, as it's a teaser for what to look out for in the coming months, or a reminder of 'That Track' you heard on Saturday night and is an ideal database for train-spotting. However, blatantly taking these high quality full versions is fundamentally THEFT. You are taking someone's property without permission, and then illegally broadcasting / sharing / copying it, for other people.

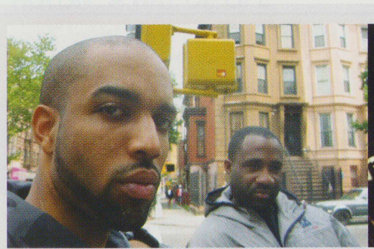
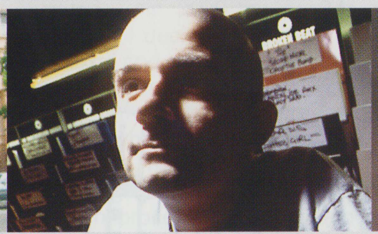
Some of the most astounding acts of theft we have come across recently, were a few cases where certain unknown people was masquerading themselves on A.I.M (Instant Messenger) as top-line DJ's, and obtaining brand new tracks (by means of file transfers) from major artists under false pretences!! How could you have the audacity to do that! Maybe because some have said that if you've spent countless thousands of pounds on vinyl in the last 10 years, then gaining a few free tunes is just payback time?

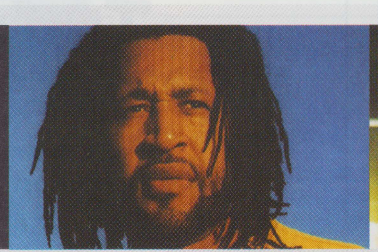
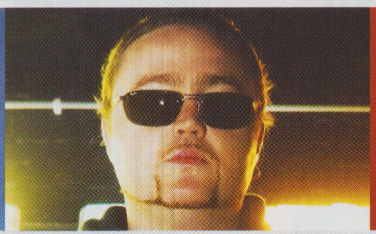
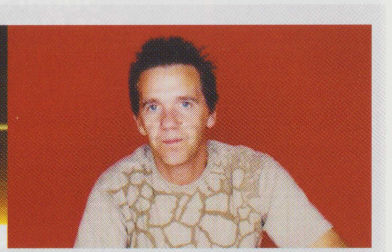
Piracy has become such a big concern for certain stars of D&B, that they won't even send you new tracks on a CD or over A.I.M any more, no matter how famous you are. You have to ring the artist personally to gain permission to cut the tracks from a master CD of dubs that resides at the cutting house.

So where do we go from here? Plenty of DJ's use multiple formats in their sets; 10" dubs, 12" promos, CD's of self-written material to test the sound quality and 'danceability' of a track in a club, and a handful of labels even mail promos out on CD only these days for CD mixing or dub cutting. If CD's are to gradually become 'The norm' though, then we must have anti-piracy codes embedded into them to at least combat the problem a little, then we could all buy CD singles instead of or as well as vinyl and everybody's happy and labels don't go bust!

What needs to be understood is that the major corporate record companies with the unlimited funds play only a small part in this scene, the D&B structure is made up of small independent record labels that cannot afford to suffer this sort of loss. If any of these piracy crimes continue then it WILL be detrimental to the scene as a whole, and the knock on effect will snowball until labels start folding due to the funding and inspiration for our mentors drying up and eventually being buried in the audio graveyard.

The only flawless method of stopping the Internet crimes that are being committed daily in huge numbers is surely to police these sites and trace individual I.P addresses back to the culprit and sue!!!

We took it upon ourselves to speak to some key figures within the scene from past masters, present stars and general public, to get their own personal views on this crucial subject...

DO YOU THINK THE NEW WAVE OF C-DJING IS THREATENING THE LIFE EXPECTANCY OF VINYL?

MIKE G: JUNGLE BROTHERS

"I think vinyl will still be around for another 5 to 10 years, because a lot of the DJ's that really make a difference are still using vinyl and it will be a long time before they give up their vinyl. I think downloading is a double edged sword, in one way it opens up an artist to such a bigger audience but in the same note he doesn't get paid and that alone can hurt someone who is just starting out and doesn't have a label or someone backing them."

NICKY BLACKMARKET: BLACKMARKET RECORDS

"I am not into this CD thing, obviously I run the shop and we specialise in vinyl so you can see the obvious ramifications of CDs getting bigger. I understand you cant stop technology, but if people see big brand name DJ's playing on them, they will think it's the done thing and people are just gonna download tracks and not even buy them."

RED ALERT: LEGENDARY HIP HOP DJ

Red Alert who doesnt use CD's said "My view on this is simply that you have to move with technology. Moving over to CD mixing is like teaching an old dog new tricks. Just like the DJ replaced bands back in the day, maybe the CD player could replace the turntable. As far as I'm concerned I just like to play music in any way for the audience, you just have to learn to accept the new technology and work with it."

DJ RED ONE: RAM RECORDS

"In the long term definitely. If more of the top DJ's jump on it sooner rather than later then vinyl collecting will become an enthusiasts hobby. Party goers look up to the DJ's and want to be like them. They try and duplicate what DJ's do. If they see the DJ playing CD's the natural thing is to try it yourself. CD's sonically sound good but they don't have the character vinyl or dubplate's have. The plus point for CD's is that you can test a new tune out before you press it on plate, just in case any changes need to be made in the mix or whatever. I don't think a lot of DJ's see the long term effects C-Djing has on the vinyl market. A lot of the DJ's have their own labels and if they are promoting C-Djing then they are telling their client base not to buy their records but to burn it on CD instead."

BAD COMPANY UK: BC RECORDINGS

"I do to a certain degree because vinyl is a definate end product for music especially the music we do. It' s an old format but our technological new music works best on vinyl because of where it's played out. It sounds shit from a CD in a club, much better on vinyl because the needle makes everything sound warm and bassy compared to CD which sounds very shrill and brittle. Also, you can't DJ aswell with CD. I know lots of different companies have tried to emulate a deck onto the CD platform but you simply cant DJ aswell on CD."

KOOL DJ HERC: LEGENDARY HIP HOP DJ

"Yes it is, I'm catching hell with that, going to stores and I can't find the wax I want, but it's on a CD! I don't mind the CD thing coming in but not for it to take over, only as an accessory to wax. DJ's around the world need to let people know where they at with vinyl. There's nothing like hearing wax with the little pops and crackles in it. I think the CD is more for tricks rather than entertaining people. The music is for the dancefloor and to make people dance. I would feel I'm cheating my audience by playing CDs."

PHANTASY: EASY RECORDS

"I do if its not used in the right way, I use them for the purpose of testing tracks out and also the quality is better than some of the poor dubplates that have been cut for me in the past, I also dont see the point in spending £55 for a dubplate that your only gonna be able to play for 2-4 weeks and then it's gonna be on promo."

JASON GOZ: MASTERING ENGINEER, TRANSITION

"I am not sure, but I think we need to be very careful because any DJ who goes out with only CD's is sending out a message to his or her followers that you do not need records, (Which because of the associated manufacturing costs involved make it as a medium unattractive to copy.) If one DJ buys a CD and copies it for another DJ who copies it for another DJ and so on, how many sales has the artist lost? If the artists are not making any money then are they going to be able to afford to make music?

You can argue that cassette copying posed a similar threat to vinyl but I disagree because how many people do you know who played a whole set with audiocassettes. I am not against CD`s, but as a mastering engineer I prefer to work with vinyl because it sounds better than CD's, which incidentally are more convenient for albums. I do not think dance music is about albums it's about singles that get played in clubs. In my opinion if vinyl dies then that is the end off all large specialist dance scenes period."

MICKEY FINN: URBAN TAKEOVER

"No I dont, anyone that does think it's threatening needs to have a better look at whats going on out there..."

WHAT ABOUT THE ACCESABILITY OF TUNES ON THE INTERNET?

NICKY BLACKMARKET: BLACKMARKET RECORDS

"It is the beginning of the end if the public can get the pre-release tunes from the internet, then the whole thing is gonna get fucked. There are certain tunes on dub that I have to wait in line for, and I have to understand that. People need to know that you need to wait it line that's why there are such things as test presses, promos, and release dates. There needs to be some sort of policing here to stop tunes leaking out to the public domain, otherwise where is this gonna end up?"

DJ RED ONE: RAM RECORDS

"With music so widely available on the internet its causing a lot of problems, but I think this is unintentional. The internet is a great tool to promote yourself and your music but it can get abused so easily. Tunes are so available these days that their is no Monday morning (release day) buzz in record buying anymore. If you know where to look you can find the latest dub plates and burn them on CD and start swapping them up with your friends etc, thus making the music old before it's time. Our scene has taken a long time to come together and its now a global phenomenon. I just don't think people realise what damage is being done by pirating tracks. It's not about the labels / producers / DJ's making extra money by keeping things exclusive, it's about keeping things special and having a reason to go out and listen and enjoy this music to its fullest in a club / rave environment with your friends. And once the tunes are released you relive your memories of good nights out raving to it. Long live vinyl baby!!"

BAD COMPANY UK: BC RECORDINGS

"From an industry point of view, the internet is a good place to give tunes to DJs who WE want to play our music. But it seems so open that the tunes end up bounced around the world and being given to all and sundry which in the long run means that we will stop giving our tunes to DJs through the internet, more specifically a.i.m. It will end up with them just playing vinyl that we give them. We also don't want people playing our tunes on CD, we would rather they cut them onto record as we prefer the sound. We want to take it back to how it was when we was growing up, hunting out for that illusive tune."

KOOL DJ HERC: LEGENDARY HIP HOP DJ

"Certain things need to be kept in perspective, the internet can be a good way of introducing new artists, the internet is not for everybody. The radio was my internet back in the day, and a lot of records I played I never wanted to be on the radio anyway. If every other DJ was to get a tune, then why are people gonna come to my party. A DJ is about being exclusive, and if someone hears you, and only you playing a record, then that record becomes a Kool Herc record."

PHANTASY: EASY RECORDS

"Somebody has to be getting these tunes to put them on the internet. I disagree with it completely, I think the whole thing is out of order. There are kids out there that have tracks that they shouldnt have which I do think is wrong, we are all in this scene together to entertain and help promote each others music which helps keep the scene alive. Short of the government stepping in and shutting down these websites that allow file sharing, what can we do as a scene?"

JASON GOZ: MASTERING ENGINEER, TRANSITION

"In my opinion this is having a very bad effect on everyone, and goes hand in hand with the previous question. If the major record companies are experiencing a decline in sales due to the Internet then it reasonable to assume that the small independent record companies will also suffer. When I get a single or album I want a product that sounds good which has not suffered data compression, I want to read the credits, i.e: who wrote it who produced it who mixed it... Whilst MP3`s are getting better I can hear the difference, and yes we have done blind listening tests, but when I talk to my niece, nephew and my friend's teenage kids, they are not interested in all that, they just want the new tunes. So who knows where Internet piracy will take us?"

MICKEY FINN: URBAN TAKEOVER

"I would not blame it on DJ's out there that have got CD mixers or that are playing cd dubplates/promos. The majority of music on those download sites has mostly been put on there by vinyl dubplate so I cant see how the blame can be put on a cd promo. I think that we are in bad times full stop. But seems like the bad times blame is going to be pointed towards CD's, which I think is wrong."

NEUROTOXIN TAKEN FROM DOGS ON ACID

"A good point is that the Internet, which is strongly linked with the whole piracy issue, is allowing the tunes to be killed off even before they've hit the shelves. I can appreciate this from experience. But it's happened now and we have to make the best of it. As long as there's vinyl then producers can make the money. I know that's not what it's about, but people have to make a living you know. It fucks me off when people talk about how vinyl is crap and their "oh, I've got the most up-front tunes on my media player" attitude. That's not what it's about, and if they have any sort of support for the industry or the scene as a whole they would realise that and fucking try and put a bit more in."

HABIT TAKEN FROM DOGS ON ACID

"File sharing increases awareness. People hear new stuff that they never ordinarily would. If I just relied on what I hear in the club to make me aware of all the new stuff, all I would know is the mainstream Nu-Skool Jump-Up rubbish that's popular at the moment. I want a bit more than that, so I dig a bit deeper. Nuff said."

URBAN AGENCY

Mickey Finn
Aphrodite
Darren Jay
L Double
Logan D
Dr S Gachet
Fluid
Nicky Blackmarket
Kenny Ken
Ellis D
Phantasy
Peshay
Swan-E
Blueskin
Special K
J D'Cruz
Ash A Tack
Rascal & Klone
Dope Ammo
Dangerous D
Muffler
Rayner
Mulder
DJ/MC TC Izlam
Freaky Flow MC Flipside

Coalition-
Feat. Deadly Hunta

Narni Shakas
(Dancers)

MC's
Shabba D
Riddla
Bassman
Sugars
Fat Man D
Navigator
MC Fun
Supa MC
Charlie B
Magika
MC Moose
Eksman
MC Verse
MCMC
Trigga
5ive-O
GQ

N-Joi
Ratpack
Altern 8
Top Buzz
Squirell
Vibz
Dougal
Remarc
Devious D
Energy
Kaos
Food Junkie
Brisk
Niki Dimensions
Danielle & Rochelle

For all enquiries & bookings please contact:
Tel: +44 (0)207 231 3341 / 3776
Fax: +44 (0)207 231 2744 / 232 0123
laura@urbantakeover.co.uk
yara@urbantakeover.co.uk

URBAN TAKEOVER

Out Now
URBAN TAKEOVER EP
Devize & Three A > One Night Stand
Morph & Bluzee > Are you not entertained
Filter > Erase That
Bronco & Hydra > Balance

Out 1st December
The Force > Sickness / The Elements
Morphy > Trans Egypt Express / Warehouse

Out Soon
DJ Nicol & Majistrate > Pink Shirt Poofter / Silicone Implant

Look out for **Bad Ass Remix** out soon!

SHAKEDOWN

Out 1st December
Mulder > Backward Mentality / Disco Hoover

DRAMATIX

Out 1st December
Mistify > Pollencount / The Fellowship
3 Form > Latin Boogaloo / R-Senio

Muffler > Sounds Of The Future
Check out the new CD album
from Muffler in your shops now

For info: info@urbantakeover.co.uk

Known throughout the UK as the master of the verse TY definitely knows how to step things up a pace or two. With one album already under his belt not to mention a pile of 12"s and EP's you cannot deny he is a productive individual. He now turns our attention to his new offering "Upwards" a slightly different take on the usual hum drum sound that you would associate with Hip-Hops current trend. This is something special with a few twists and turns on the way. But let me not hinder progress, I'll let the man speak for himself. Ever looking upwards from the big smoke, TY....

To start at the beginning, what first attracted you to make Hip-Hop music and what would you say has influenced you most in making the music that you do?
TY: I got into hip-hop in the sense of getting into the culture of listening to music. I used to listen to Capital radio and so on through the 80s. I did not listen to any particular style or genre of music; I just used to listen to any thing that really caught my attention. Then after a period of time I got more and more into Hip-Hop, I think it was because of the fact that it had all the elements of the music that I liked within it but it had its own kind of style. I like to look at music as if it were colours so if something's got a whole range of colours going on its pleasing to the eye or ear in this case and that's what first drew me to it. I used to watch breakers on the TV, listen to mix tapes and go to gigs and generally be more active in the scene as in regard to being a Hip-Hop head. See the rapping didn't really come into my life until later, when I had a full appreciation as to what the music was and the culture within it. When I was growing up in London we had people in the area that were famous for example they had been in videos or belonged to crews and stuff like that. So I was surrounded by inspiration. I would go to the local youth centres and join in with the breaking and mc-ing that took place there and it just progressed on from there really. I was always interested in music from an early age so it seemed natural that it would be a big part of my life and I try and show that in everything that I do musically.

So as far as the new album is concerned would you say that it differs slightly from your last album "Awkward"?
TY: Well that's really for the listener to decide. From a personal view it has a lot to do with my mind state at the time. I feel that I got more involved with the music on this album. It's not that I wasn't involved in my music before this point in time. What I mean is that initially you may have to cater to the needs of other people who are involved with what you are making musically. This time round I wanted to make my music as a group. So when I sat down with Drew (of Psychic Phenomena) it was not like he just wrote the beat and I came in and rapped on it. We actually created something from nothing and we done it between us. Not all of it was good and made the album but the process of actually working like that was refreshing and I think that it comes across to the listener on this album. The thing I feel is that the people who have worked with me on this album are all people that have known me and have had dealings with me for many years. So we are all friends and that's where I think it's different to any thing that I have done before because of the process that we used to make the album.

Could you tell us a bit about the process of the project and what you were trying to convey to the listener?
TY: What I will say is, I had a really significant moment as far as understanding what I am capable of dealing with. Because I had a blank canvas in front of me at the beginning of this project. Also I had no expectation thrust upon me by others. I used my experiences from all over the world to sort of target my creative being, so to speak. Completely elevating myself mentally from the position of being an insecure rapper from London who is only concerned about whether or not people would like the stuff that he was doing. I was basically thinking to myself that I was the composer and had full control of the music that I was creating, Drew and me would bounce ideas off each other for hours. I want people to pick up on the fact that it is a celebration of Hip-Hop music, which is done in the tradition of not giving a dam what the next man thinks. That's what I am trying to bring to the table with this album, its time to wake up! Let's do some music that will make the overseas artists think, "I should have done that". I am a fully-grown person I ain't gonna get no taller than this you know. So I've been on this earth for a while now and what I have achieved up till now must mean something. Am I going to wait for someone else to dictate to me how I should do my music, or should I do music how I want to do music? And that's what 'Upwards' is all about to me. I want people to know that when they hear the music it's on a positive vibe of basically lifting Hip-Hop to the next level. To where it does not matter who you do the track with as long as you have creative control, a mutual love for the music and you enjoy making it. Too much emphasis is put on to who you rap with and what producer you are going to work with next. So that's why I have got people like Tony Allen, Michelle Ecoffery, Bembe Segue, Bries and Shortman involved in the project they're not names that you would directly link to Hip-Hop but they are my friends and it was a pleasure to work with them in such an environment. I really do hope that will come through to the listener when they sit back and take it in. But ultimately first and foremost I want people to enjoy it.

Lee-Cabrera
Presents

Special 2003

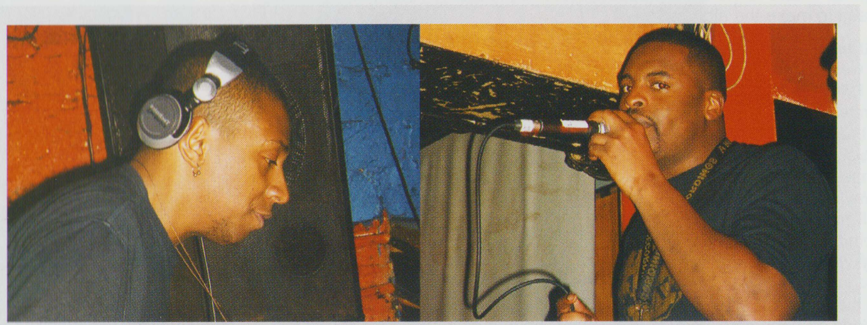
Twisted Individual
Remixes

Licensing requests: credence, 43 brook green, W6 7EF.
Tel: +44 (0)20 7605 5817 Fax: +44(0)20 7605 5074
www.credence.co.uk. info@credence.co.uk

credence

Out Now

Tracks are also available for digital download. For participating retailers, check www.musicfromemi.com



movement - 30/10/03 - bar rumba, london

It could be because of its central location in London, or it could be that Bar Rumba now has such an infamous profile. Whichever it is, it is quite surprising to see what type of people go to this incredibly loved and renowned night. It just isn't your typical drum 'n' bass crowd. There are greasy foreigners, men in suits and cheesy yanks – you know the ones who hang their jacket off one shoulder as if they're some sort of elusive detective - sheesh, its just wack! However, all sniping of the stereotypes aside, the general atmosphere of the crowd is one of affability and everyone is up for a good time.

The vibe kicked in early tonight with 1Xtra's Olly Twist and Jason getting the bar warmed up while numerous vodkas got caned as quickly as possible (going to the bar two hours later was just not going to be an option.) They started with a deep set, mixing breaks and house and then developed into a fusion of funk, soul and hip-hop. As they were finishing up the main room opened and was immediately choked by people surging in. Even this early on I was anticipating a deluge of sweat and heat to envelop the club. An attractive image. Anyway, the very talented winner of the Movement/Technics competition last year; Madcap was first up to entice the crowd. He is definitely a rising star, showing skills as both a mixer and a scratcher. He did a wicked mix of MIST's "Barracuda" playing on both decks, bringing them in and out of sync with some nifty little scratching. Along with the interjector from Stamina Mcing it all sounded awesome. Stamina is one of the first class MC's in this business. He remains minimalist but affecting, lyrically smooth but not dominant.

Aki from Japan followed up with his much more dark and harder set, something perhaps more suited to a Renegade or Ram night. His set didn't make too much of an impression on me, nevertheless he played some tearers like Pendulum's "Vault" and a new remix of 'Capoiera'.

By this point in the night you couldn't swing a... well anything as it was disgustingly rammed like Jordan's bras. The other DJ's can't help but be overshadowed by the tornado from Sao Paulo, better known as DJ Marky. Yes, he was back taking up his throne once more and as the wacky yank would say "sick man, sick!" What it is about this man is his presence, his love of what he does, it is untouched. Not to blow sunshine up his Brazilian backside but I've never seen a DJ have so much fun doing what he does. While playing the incredible "Back To Love" his collaboration with XRS and MIST, he was stood playing air guitar like a head banging rock star. His enthusiasm reflects on his music style and on the audience. His first tune, a classic, Shy FX's "Rah", begins the edgy few tunes, others like DJ SS's "Stress Relief" mark his love of the harder stuff. Then suddenly it's a Calibre tune, or MIST or his feel good, beautiful tune with XRS "hunny", then its back to the heavy stuff like Sonic And Silver's "Crashmaster". It's a show with him, a show of his hands, or what he can do with them. Come on, girls are standing there taking photos of him on their phone (well one, but she was doing it his whole set). Ok ok, enough about Marky. Strangely, Stamina didn't MC for him but IC3. He stood alongside the crowd, egging, motioning, rhyming. He was on top form tonight.

Finally Ruffstuff ended the night, playing out with some dancefloor classics. No one was prepared to give up their places until the very last beat had been spun. And then, everyone clambered out from underneath the sweat. Its all good. **Jo Sharff**

overload - 24/10/03 - guildhall, s'hampton

Friday 24th October saw drum n bass return to Southampton's most prolific venue, the Guildhall. This historical building has had a 2 year ban of dnb (remember the 'Rider story'?) so fast growing promoters Creative Momentum launched their new night 'Overload' with some heavy business to get them pillars shakin!! After the residents, Blackmarket got things rollin, with his blend of upfront dubs and older favourites, warming up the crowd in a way only Nicky can! Next to step up was Adam F, who's back across the pond from his latest Hip Hop projects in the US. Adam chopped in some classic hip hop cuts, alongside some sick Breakbeat Kaos dubs, and shortly into his set out stepped the one like Det to whip the crowd into a frenzy!

Bryan Gee had to cancel his sets that weekend, but not to disappoint Creative Momentum sorted out a worthy replacement straight away in J Majik. The Infrared main man played a pacey, rollin, set with Det bubbling over the top, keeping the ravers on their toes, and ready for the climax of the night, hard hittin' Mampi Swift alongside the Skibadee. Swift stepped up and literally smashed the venue in half!! Anyone getting around these days knows Mampi's mixing is on top form at the mo, and as relentless as ever, opening with a double drop of 'Ska rmx' with Fresh's 'Foreigner'. Skibadee charged up and down the massive stage, spittin, lyrics like wild fire, and when Det stepped up again for a back to back session the crowd went mental!!!

Salinger and Epik (Creative Momentum) added: "It's been blood, sweat and tears to get this shit goin' down here but we're always glad to do more for the music we love and live by, and to help push a whole city's scene to the kind of standards we get in other places is a big reward. As long as enuff headz turn out to support us, we'll keep delivering the goods." Overall, the night went off smooth as silk, with a crisp pounding sound system and tight production. There was a lot of smiling faces spilling out onto the streets at the end, clearly happy to see jungle back in a venue it deserves. Overload looks set to blow, so get ready for Round 2 in November.

weekly nights

>minimelt

Freq: Every Tues. Venue: Ocean Rooms, Brighton. Time: 10-2am. Cost: £3. Music Policy: D&B. Info: 01273 688886. DJs: Ed Solo, JFB, Drift. MC's Jeopardy, TC Izlam (NYC), Darrison, Det, JT, Junior Red. 25/11 - Baron. 02/12 - Probe. 09/12 - Andy C. 16/12 - Rage FM. 23/12 - Minimelt xmas party.

>technicality

Freq: First Wed of month. Venue: Herbal, Kingsland Road, London, E2. Time: 9-2am. Music Policy: D&B. Cost: £3. Info: inperspectiverecords.com. DJ's: 03/12 - Blame, Equinox, Senses, Chris Inperspective.

>swerve

Freq: Every Wed. Venue: The Lounge Bar, The End, West Central St, London, WC2. Time: 10-3am. Cost: £6. Music Policy: D&B. Info: 020 7471 4777. DJs: in Nov / Dec inc Fabio, XRS, Marky, Addiction, Bryan Gee, Flight, Bailey, Carter, Storm, Total Science, Patife, Fabio. Closed on 17th & 24th Dec.

>intrigue

Freq: Fortnightly Weds. Venue: Bar Latino, St Stephens St, Bristol. Time: 10-2am. Music Policy: Soulful D&B. Cost: £4. Info: 07773 195 949. DJs: 03/12 - Addiction, Zero Tolerance & Beta 2, Insiders, MC System. 17/12 - Nookie, MC Five Alive, The Insiders.

>ambush

Freq: First Wed of month. Venue: Watershed Nightclub, Wimbledon, London. Time: 9-2am. Music Policy: D&B / Old Skool / Hip Hop. Cost: £5. Info: 07788 713032. DJs: 03/12 - DJ Bailey, Universal Project, DJ Frequency, Upakut, Relm, The Ratpack, Squirrel and more.

>thursday night dnb

Freq: Every Thurs. Venue: Bar Uno, Bexleyheath, Kent. Time: 8-11pm. Music Policy: D&B. Cost: £3. Info: 07957 107589. DJ's on rotation inc: Special K, Logan D, Ruffstuff, Fader, Jev, Ollie, MC Fearless, Eksman, Fatman D, IC3, Fun, Riddla, Foxy.

>movement

Freq: Every Thursday. Venue: Bar Rumba, 36 Shaftesbury Ave, London, WC1. Time: 8.30-3am. Cost: £6. Music Policy: D&B, Beatz. Info: 0207 377 9494. DJs: Bryan Gee, Ray Keith, Marky, Patife, Ruffstuff, Addiction, Darrison, IC3, Moose, Stamina MC. 04/12 - Bryan Gee vs Peshay, Ruffstuff vs Shimon, Artificial Intelligence vs Raf & Ill Logic. 11/12 - Cleveland Watkiss + more. 18/12 - DJ Zinc (TBC) + more. 01/01 - Special line up. 08/01 - Movement B'Day.

fridays

>basstrap sessions

Freq: Every Friday. Venue: Bambu, South Bridge, Edinburgh, Scotland. Time: 9-1am. Cost: £0. Info: 07887 676061. Music: D&B/Breaks. DJs: G Mac & guests.

>manga: edinburgh

Freq: last Fri of month. Venue: The Honeycomb, Niddry St, Edinburgh. Time: 11-3am. Music Policy: D&B / Breaks. Cost: £8. Info: 0788 767 6061 / basstrap.com. DJs: 28/11 - Shy FX. Sat 27/12 - Danny C (11-5am). 23/01/04 - Doc Scott & MC Foxy (10.30-5am). Plus G-Mac, DJ Kid, The General, Senses, MC Sonny. Gigi & The B-Keeper.

>beatz central

Freq: 2nd Fri of month. Venue: Rhythms in Indigo, Northumberland St, Huddersfield. Time: 10-3am. Music Policy: D&B. Cost: £6. Info: www.beatzcentral.com. DJ's: 12/12 - Nicky Blk Mkt. Plus Supadark, Dr Mark v Dr Weevil, Octane, MC Ballistic, Navarone, Xedaw.

>control

Freq: Every Fri. Venue: Penthouse Nightclub, Sun Street, Hitchin, Herts. Time: 10-2am. Music Policy: D&B. Cost: £4. Info: 07799 832145. DJ's: 28/11 - Raiden, Kano, Fletch, MC Five Alive, Inferno, Ninja.

>terra technique

Freq: Various Fri / Sats. Venue: Hobsons Choice, Butchers Row, Banbury. Time: 9-3am. Music Policy: D&B. Cost: £5. DJ's: ATM All Star: Shy FX, Frenzic, Reaction, Shaolin, Samas, MC Algar, Manikular, Ruma. 13/12 - Hype, Reaction, Samas, Aflex, Caution, MC Ruma, Manikular.

>technique pres interface

Freq: First Fri of Month. Venue: The Gatehouse, Friargate, City Centre, Derby. Time: 10-4am. Music Policy: D&B. Cost: £7. Info: 07903 50 22 22. DJs: 05/12 - Andy C, Bassline Smith, Drumsound, Youngman. 09/01 - Bassline Smith & Drumsound.

>hospitality

Freq: 3rd Fri of month. Venue: Herbal, Kingsland Rd, Shoreditch, London, E2. Time: 9-3am. Music Policy: D&B / Beats. Cost: £6. Info: hospitalrecords.com. DJs: 19/12 - Friction + SP MC, London Elektricity, Crisis Loan, Ill Logic & Raf. 16/01 - London Elektricity & MC Wrec, Cyantific, Nu:Tone, Tomahawk.

>detonate

Freq: Monthly Fridays. Venue: The Bomb, Bridlesmith Gate, Nottingham. Time: 10-3.30am. Music Policy: D&B, Hip Hop, Breaks. Cost: £8. Info: 07957 545317 / www.detonate1.co.uk. DJs: 28/11 - DJ SS, Twisted Ind, Influx Datum, Herbaliser.

>fabric live

Freq: Every Friday. Venue: 77a Charterhouse Street, London EC1. Time: 9.30-5am. Cost: £12. Info: www.fabriclondon.com. Music Policy: D&B / Breaks. DJs: 28/11 - True Playaz: DJ Hype, Zinc, Pascal, Andy C, Bad Company, Hazard, MCs GQ, Fats, Rage, AD. FreQ Nasty, Scratch Perverts, Meat Katie, Ali B. Skitz & Rodney P, Joe Ransom, Dekker. 05/12 - James Lavelle, Plump DJs, The Loose Canons, Psychonauts. J Majik, Grooverider, Peshay, Optical, Twisted Ind, Futurebound, Wickerman, MC GQ, MC MC. 12/12 - UNKLE, Secret Machines, The Glimmer Twins, Stanton Warriors, J Spaceman & John Coxon. Grooverider, Fabio, Andy C, DJ Hype, Ed Rush, L Double, MCs Fats, Rage, Moose. DJ Biznizz, Richy Pitch, Matt Smooth, Rob Mac. 19/12 - Adam Freeland, Zinc (Breaks), FC Kahuna, Dynamite MC. Goldie, Storm, Bailey, Total Science, Marley Marl, Loxy, MCs GQ, Rage, 2Shy. 29/12 - True Playaz: Hype, Pascal, Andy C, Brockie, Randall, Hazard, MCs GQ, Fats, Rage, Magika. BC, Optical, Bryan Gee, Phantasy, Ash, Funky Flirt, MCs Det, Foxy, 5ive 0. Kenny Ken, Dr S Gachet, Ratpack, Phantasy, Moose. 09/01/04 - London Elektricity, Ali B. Adam F, DJ Fresh, Grooverider. DJ Biznizz, Richy Pitch, Matt Smooth, Rob Mac. 16/01 - Hype, Krust, DJ Die, Mampi Swift, Maximus. Krust & Die (Hip Hop), Joe Ransom. 23/01 - Plump DJs. Andy C, Fabio, Trace, John B, Twisted Ind. True Playaz: Hype, Pascal. Hybrid, Stanton Warriors, Rennie Pilgrem, Uberzone. Yoda, Dan Greenpeace, Joe Ransom.

saturdays

>bassbin present refuge

Freq: Every Sat. Venue: Metropolitan, 11 Eden Quay, Dublin 1. Time: 11-3am. Music Policy: D&B. Cost: 10E. Info: 01 874 3535. DJs: 06/12 - Daan, Rachid, Con and Don Rosco. 13/12 - Senses, Amen Alliance, Polska. 20/12 - Bailey, Zero Tolerance, Conky. 27/12 - Rohan, Naphta, Stacks. 03/01 - Source & Jet Li, Ultra, Fadda Fowl. 10/01 - Nicky Blk Mkt, Psyence. 17/01 - Beta 2, Covert, Skeletor. 24/01 - Calibre, Rohan. 31/01 - Beckett b2b Wig Wig, Elmo.

sundays

>no frills

Freq: Every Sun. Venue: Hackney Central, (former BR Station), Amhurst Rd, Hackney, London, E8. Time: 8-12am. Music Policy: D&B. Cost: £5. Info: 07960 566481. DJs: 30/11 - Jumping Jack Frost, Mickey Finn, DJ Ital, MC Navigator, MC Shabba. 07/12 - Undiluted: Brockie, Mampi Swift, Kane, MC Det, Riddla. 14/12 - Knowledge: Randall, Probe, Haze, MC Fats, IC3. 21/12 - De:code: Nicky Blk Mkt, Devious D, Flirt, MC 5ive O, Shockin. 26/12 - DJ Hype, Brockie, Kenny Ken, L Double, Ron, MC GQ, Moose, Det, Shabba.

one offs

>source

Date: Fri 28th Nov. Venue: The Zodiac, Cowley Rd, Oxford. Time: 9.30-2am. Music Policy: D&B. Cost: £7. Info: 01865 420042. DJ's: Fresh (BC), Jay Jay, Jossy, MC Manikular, Lady Blaze.

>chameleon

Date: Fri 28th Nov. Venue: Hobsons Choice, Butchers Row, Banbury. Time: 9-2am. Music Policy: D&B / Hip Hop. Cost: £7. Info: venue. DJ's: Distorted Minds, Xample & Sol, Complex, Sloss, MC SAS, MC Cobra. DJ Four Q.

>renegade hardware

Date: Sat 29th Nov. Venue: The Coronet, 28 New Kent Rd, Elephant & Castle, London. Time: 10-7am. Music Policy: D&B / R&B / Old Skool. Cost: £14. Info: www.tovmusic.com. DJ's: Andy C, Grooverider, Doc Scott, Swift, Loxy & Ink, Optical, Bad Company, Trace, Tech Itch & Fierce, MC GQ, Dynamite, Rage, IC3, SP, Bassman, 2Shy, Mojo. The Bomb Squad, Unusual Suspects, Steve Clarke, Shinobi and more.

>platinum beats

Date: Sat 29th Nov. Venue: Zero's, London St, Basingstoke Town Centre. Time: 9-2am. Music Policy: D&B. Cost: £7. Info: 07979 528945. DJ's: Twisted Individual, DJ Fluid, DJ Sonna, Blendz & N-Deva, DJ Ski, MC Shinobi.

>champion sounds

Date: Wed 3rd Dec. Venue: Delanos Night Club, East St, Bromley. Time: 8-12.30am. Music Policy: D&B. Cost: £5. Info: 07957 107589. DJ's: Special K, Logan D, Fader, Jev, MC Shabba, Eksman, Riddla, OG Killa, Yunga and guest.

>chameleon

Date: Thurs 4th Dec. Venue: Hobsons Choice, Banbury. Time: 8-1am. Music Policy: D&B. Cost: £5. Info: venue. DJ's: Distorted Minds, Dope Ammo, Complex, MC Cobra.

>drive by: raising the level

Date: Fri 5th Dec. Venue: Level, 24 Park Row, Bristol. Time: 10-late. Music Policy: D&B. Cost: £5. Info: 07976 210767. DJ's: Ed Rush, Gerard, Amo, L-While, MC Sweet Pea.

>blended

Date: Fri 5th Dec. Venue: The End, 18 West Central St, London WC1. Time: 10-5am. Music Policy: D&B / Hip Hop. Cost: £10. Info: 0207 419 9199. DJs: Hype, Zinc, Ed Rush, Total Science, Trace, Fierce. MC GQ, Fats, Ryme Tyme. Breakin' Bread ft Kam, Paul T, Tufkut, MK.

>future methods

Date: Fri 5th Dec. Venue: Asylum, Hull University, Cottingham Rd, Hull. Time: 9-1.30am. Music Policy: D&B. Cost: £8. Info: info@futuremethods.co.uk. DJs: Goldie, Marcus Intalex, Chris Renegade, MC P-Fine.

>metropolis & atm

Date: Fri 5th Dec. Venue: Phoenix, Oxford Road, M'cr. Time: 10-4am. Music Policy: D&B / Hip Hop. Cost: £8. Info: 0161 834 8341. DJs: Shy FX, Frenzic, Mark OD, Prophecy, MC Tonn Piper, MC Flex. 06/02/04 - TBC.

>accelerated culture

Date: Sat 6th Dec. Venue: The Sanctuary, Denbigh Leisure Park, Bletchley, nr Milton Keynes. Time: 9-6am. Music Policy: D&B. Cost: £24. Info: 01295 721640. DJ's: from Andy C, Bailey, Brockie, Bryan Gee, Ed Rush, Fabio, Friction, Grooverider, Hype, Mampi Swift, Marky, Nicky Blk Mkt, Shy FX, Twisted Individual, Zinc. MC Det, Dynamite, Eksman, Fearless, GQ, IC3, Shabba D, Skibadee. Hazard, Friction, Simon Bassline Smith, Red One, DJ Spice, Dollar, Garry K, Frenzic, Futurebound, Surreal. MC Biggie, Presha, Five Alive, Juiceman.

>detonation & virus

Date: Sat 6th Dec. Venue: Ballroom, Lenton Boulevard, Nottingham. Time: 10-6am. Music Policy: D&B. Cost: £13. Info: 07957 545317. DJ's: Andy C, Fierce, Ed Rush, Optical, J Majik, Transit Mafia, MC Ryme Tyme, MC E-LL, MC P-Fine.

hospitality - 17/10/03 - herbal, london

How lame? Friday night was Hospitality's 2nd birthday party and I was driving. Ironically enough, tonight of all nights had to finish one hour earlier than expected due to licensing problems. However, this did in no way detract from the down right damn fine night. This was my first visit to Hospitality and indeed Herbal and let me tell you, I liked it.

Downstairs was hot, so hot that I was sweating like Pavarotti at a rave, but in all honesty no one seems to care. The people who go to Hospitality are friendly, likeable and stylish without being pretentious. The girls are a mix of trainer chic and trendy heels and the boys are well, fit.

Firstly, if getting dripped on by the sweat pouring from the ceiling is all a bit much for you then upstairs is the ideal break. Landslide and Chris Goss played an eclectic mix of feel good music, fusing funk, soul, house and jazz to a chilled but lively crowd. There's a cool area to dance but there are some cosy little cotching sections as well.

Back downstairs though, is where the party's at. Nu:Tone was first up tonight and played a steady selection of soulful beats, like new tunes "On And On", by himself vs Logistics, coming out on Hospital on 7 inch and D.Kay and Epsilon's "Space Quest", forthcoming on Soul:R, which was about as hard as he got. "Its wicked to hear some soul in the motion" – succinctly put by Nu:Tone, who rapidly seems to be following in the footsteps of Calibre, with skills and dexterity as a great remixer. Joining him was a new MC on the scene, Lady Free. The Australian is currently working with the marvellous DJ Ron and she's been doing the rounds. She could definitely be one to look out for.

Next up was Cyantific who certainly played the dirtiest set of the night and described it himself as "old skool style". It was by no means dark and moody, but edgy and added yet more life to the dancefloor.

Looking even more innocent and fresh faced than usual, with his new haircut, High Contrast graced the box next. He invoked such an atmosphere right from the word go, opening his set with Influx Datum's stunning "Shine". There was of course the quintessential group of girls persevering with endless bouts of flirting and dancing, in an effort to gain the attention of both High Contrast and MC Wrec, who coaxed the crowd with excitement, smiles and the usual prompts. High Contrast's set was the catalyst to the climatic finish by London Elektricity aka Tony Coleman. This man took full advantage of the exuberant crowd and began with a more raw sound, playing some tearers like the London Elektricity's remix of Underworld's irrepressible "Born Slippy". Then moving effortlessly on, he went into a more soulful set and played some wicked tunes like the Nu:Tone remix of "Fast Soul Music" with its jazzy beat and rollin' piano riffs. The true party atmosphere was ended with the superb "Geronimo" by Jonny L. This is a big Headz tune and was tonight too, prompting the relentless cries of "just one more" from the crowd. Unfortunately that was it for this month but some of us were lucky enough to go home with a party bag: the brand new Plastic Surgery 4 album on CD and there were also a few copies of the new remixes of "Different Drum" on vinyl being so generously donated. What more could you want, a great birthday party and free gifts! **Jo Sharff**

public enemy - 26/10/03 - academy, manchester

MAKE LOVE! FUCK WAR! Living legend Chuck D has his arm raised, fist clenched, demonstrating to Manchester that Public Enemy - some 15 years after their seminal It Takes A Nation Of Millions To Hold Us Back LP - still provide a powerful message. The crowd responds to his call with salutes and roars of approval. If the cowboy president from Hicksville ever sees the playback, Chuck D and his cartoon sidekick Flavor Flav may soon be on his most wanted list.

It's a Sunday night in the rainy city and crowds of mainly students are buzzing off every second of the show. There's some stinking cronky getting blazed and it's obviously too much for one pot-noodle eating academic who proceeds to pass out. He's not even in the scrum upfront and we're barely half an hour in to proceedings. Shameful!

Anyway, Chuck D and Flavor Flav command the stage flanked by a pair of security shadows dressed in panther black, two guitarists, a drummer and at the back kicking out the beats DJ Lloyd. "My DJ will take on any muthfuckin DJ!" rants Flav. Lloyd doesn't disappoint showcasing his slo-mo Matrix move and his Helicopter scratch. T for tremendous!

Things go wild and the floor's bouncing as they speed through a megamix of adrenaline rushing classics like Don't believe The Hype, Terminator X and Bring The Noise. Killer no filler! They move into some of Flav's new shit and it,s a bit smelly. What Ever Happened To Flav & Flavorman get a very mixed reaction and everybody's really thinking 'enough with this Sesame Street shizzle play some more of your old stuff.' Flav takes it on the chin and instead gets on the drums and thrashes out some heavy funk breaks and the crowd love him for it.

Enter the heavyweight funk section and the party,s pumping. "Get On Up, Get Involved!" Soul Power in the house and it rocks hard! Chuck & Flav eventually make way for a cameo from Flav's Wu Tang cousin Timbo King and then 2FO take the stage a Faith No More / Rage Against The Machine style rap-rock frenzy that has some crossover fans happy but doesn't hit the mark with the bassheads.

The encore sent everyone home happy. Just time for some more call and response: "MAKE LOVE! FUCK WAR!" Amen to that! **Mark OD**

innovation/formation - 11/10/03 - sanctuary, mk

Well, what can I say, just by looking at the flyer you could tell this was going to be a heavy night! Two well respected players in the scene with a sick line up to boot, you know its gonna go off!

We arrived at the venue about 12.30 to be greeted with friendly security (makes a change) so a good search and we were in. Feeling a little nostalgic cos my first rave was here 10 years ago we decided to check out the venue by means of a good walk round and the atmosphere was amazing! The concept of the North vs the South was clear due to the stage set up, 2 lots of decks, 1 for the North and 1 for the South.

Formation boss man DJ SS was smashin it up with tracks like 'Stress Related' by the man himself and Shy's 'Rah', a wicked set from him and so time to check out arena 2 where ATM's head honcho Frenzic was just getting started. After a while we decided to check out the balcony crew, the main room of the Sanctuary was rammed by now with the sounds of Mickey Finn. Back in arena 2, Frenzic was in full swing dropping tracks like Nu:Tones remix of 'Spread Love' through to harder beats like Concord Dawns 'Don't tell Me', an absolute blinding set from him. Once the Frenzic had finished we decided to go back down to the main arena. By this time Mampi Swift had just finished and by the looks of things he had just caused chaos!

Up next Shy FX was due to cause more havoc and dancefloor damage and boy did he! The usual party style vibes throughout Shy's set along-side Eksman and Bassman.

It was nice to see a V.I.P area too and being privileged it seemed rude not to check it out. All the headz were in there, SS, Mickey Finn, Grooverider, Friction and IC3, all lapping up the party atmosphere.

Back in the dance, the Executioner Andy C was up next, well you should all know this by now but he obliterated the place! You can never fault this guy, he smashed it! Andy was a little bit late but he made up for it without a doubt. After Mr C, Grooverider stepped up, you would of thought Andy would have finished the crowd off by now, but Groove continued the onslaught of beats and bass, which kept the crowd rocking.

We headed outside in the cold to check out the rides, arcades and usual attractions plus some weird oxygen tent? Back inside to the sounds of Brockie and the crowd were a little hurt by now, cos to me it seemed like either they were getting smaller or the Sanctuary was getting bigger? Never the less they were still up for it.

Good to see the promoters handing out free vinyl to the masses cos us plastic junkies love it! By this time we had had enough and called it a night. Big up to Formation / Innovation for a wicked night with the concept of the North vs South, can't wait for the next one! **Static**

soul:ution - 10/10/03 - b.o.t.w, manchester

A friend coined the phrase "drum 'n' bags"; a name that sounds less than graceful but in fact, oozes something lyrical, smooth and brilliant. The ladies love this shit and none more so than at Soul.ution this month. It was something of a special event, bringing the Soul.R tour to a bona fide stature. It was also the launch of the new Soul:ution album mixed by the man Marcus Intalex. An all star quality was present tonight with the usual treats of Marcus, Calibre and DRS but also there, was the Welsh whiz kid, High Contrast and the vocal talents of the prodigious Stamina and the rapidly rising SP.

Soul:ution rates the music lovers and less so the ravers in the small venue, Band on the Wall, however there is no question that a club double the size would be a filled, sweaty haven of booty. The club was rammed even before Calibre took to the stage, a man who seems omnipotent right now with his abundance of tunes and remixes coming out one after the other. He delved right into his surplus, playing gems like his remix of the eerie Badmarsh & Shri tune "Signs" and the awesome "Mr Maverick" and of course promoted the Soul:ution album playing the gorgeous "Real Good" by Marky and XRS.

Following on in effortless style was High Contrast, bringing with him a wealth of new material. His set was lucid and engaging with some dancefloor killers such as "Goldfinger" by Newcomer Laroque and "Planet Musik", the latest tune from Danny Byrd.

Finally, the one they call the moody man in drum n bass, Mr Intalex created a superb closure to the night. The club was awash with a fervent atmosphere, the stage an ensemble of the three MC's passing the mic with ease and flair. Marcus played a fantastic set comprised of tunes like Marky's uplifting "Rotation" and from the album the wicked D.Kay tune "It's on the Way". This is a truly bad tune and deservedly had a rewind. The Soul.R boys are hammering it at the moment with their tour, the tunes and the album. They are without a doubt at the forefront of the scene, which couldn't be more healthy at the moment. Soul:ution is possibly the best night in the country right now. **Jo Sharff**

>drive by
Date: Sat 6th Dec. Venue: Babylon, Kingston Road, Bath. Time: 10-2am. Music Policy: D&B. Cost: £5. Info: 07976 210767. DJ's: Guest TBC, Gerard, L-While, MC Sweet Pea.

>jungle magic
Date: Thur 11th Dec. Venue: The Honeycomb, Niddrie St, Edinburgh. Time: 11-3am. Music Policy: D&B. Cost: £12. Info: 07973 142195. DJ's: Andy C, DJ Hype, MC Wrec, DJ Kid, G-Mac, MC Feelman, AJ.

>progression sessions
Date: Fri 12th Dec. Venue: The End, 18 West Central St, London WC1. Time: 10-5am. Music Policy: D&B/Cookin'. Cost: £12. Info: 0207 419 9199. DJ's: LTJ Bukem, Fabio, Patife, Makoto, Greg Packer. MC Conrad, Deeizm, Cleveland Watkiss. Cedar, Vincent, Rodney P & Skitz.

>soul:ution
Date: Fri 12th Dec. Venue: Band on the Wall, Swan Street, Manchester. Time: 10-3am. Music Policy: Soulful D&B. Cost: £8. Info: soulr.co.uk. DJs: Marcus Intalex, Calibre, Catalyst, MC DRS and guest.

>bedlam
Date: Fri 12th Dec. Venue: Creation, Baldwin Street, Bristol. Time: 10-4am. Music Policy: D&B / Hip Hop. Cost: £13. Info: 07768 254926. DJ's: Valve Sound: Dillinja, Lemon D, Hype, Zinc, Pascal, Hazard, Marvel, Kreature, MC Navigator, Tali, Foxy, IC3.

>sub-concious : atm tour
Date: Fri 12th Dec. Venue: Zaks, 46 Church street, Wolvertom, Mk12. Time: 10-2am. Music Policy: D&B. Cost: £5. Info: venue. DJs: Frenzic, Raiden, Kano, Define, Squarewave.

>decode
Date: Fri 12th Dec. Venue: Ether, 2 Church Sq, Taunton. Time: 8-2am. Music Policy: D&B / Breaks. Cost: £8. Info: info@clubether.co.uk. DJ's: Optical, Randall, deep, ERS, Six, Talon b2b Critical, MC Rymetyme, Manic. Critical, River.

>breakneck vs dnb forum
Date: Fri 12th Dec. Venue: South Parade Pier, South Parade, Portsmouth, PO4. Time: 9-2am. Music Policy: D&B. Cost: £5. Info: www.break-neck.com. DJs: SDM, Triple M, M Code, RJM, Ringle, Element.

>rumble
Date: Fri 12th Dec. Venue: Waterfront, Kings St, Norwich. Time: 10-5am. Music Policy: D&B. Cost: £15. Info: 01603 632717. DJ's: Andy C, Shy FX, Bryan Gee, Nicky Blk Mkt, Kenny Ken. Shabba, Juiceman, MC Sugars, MC Fun, MC Det.

>gutterfunk
Date: Sat 13th Dec. Venue: Scubar, Manchester. Time: 10-2am. Music Policy: D&B. Cost: £5. Info: venue. DJs: Daze, Poi & Affray, Tool & Sloss, Hi Grade, MC Suddz.

>curves
Date: Sat 13th Dec. Venue: The Brickyard, Carlisle. Time: 9-2am. Music Policy: D&B. Cost: £5. Info: www.curves.de.vu. DJs: Temper D, Dark Skies, Prof Hadoshroom, Dr Breaks, MC Enuf, Mizbee.

>therapy session
Date: Wed 17th Dec. Venue: Herbal, Kingsland Rd, Shoreditch, London, E2. Time: 9-2am. Music Policy: D&B. Cost: £5. Info: venue. DJs: Goldie, Bailey, Dylan, Tech Itch, DJ Sage, Robyn Chaos.

>meltdown & atm xmas
Date: Fri 19th Dec. Venue: Beach Club, Brighton Sea Front. Time: 10-3am. Music Policy: D&B. Cost: £8.50. Info: 01273 608886. DJ's: Bad Company, Friction, Frenzic, Ed Solo, Drift, MC Det, Darrison. 16/01/04 - Meltdown's 6th B'day.

>ram records
Date: Fri 19th Dec. Venue: The End, 18 West Central St, London WC1. Time: 9.30-6am. Music Policy: D&B/Various. Cost: £13. Info: 0207 419 9199. DJ's: Andy C, DJ Hype, Moving Fusion, Shimon, Red One & Guests. Bryan Gee (Old skool), Danny Breaks, Klaus, Neil Mitchell.

>movement @ heaven
Date: Fri 26th Dec. Venue: Heaven, Under the Arches, Villiers Street, London. WC2N. Time: 9-6am. Music Policy: D&B / R&B. Cost: £14. Info: 0207 377 9494. DJ's: Bryan Gee, DJ Patife, DJ Hype (TBC), DJ Ruffstuff, Andy C (TBC), Ray Keith, DJ Addiction, Stamina MC, IC3, MC Moose. Ollie Twist & Jason, DJ Swing and much more.

>yours truly 1st b'day
Date: Fri 26th Dec. Venue: Zinc, Lucy Rd, Southend. Time: 9-2am. Music Policy: D&B. Cost: £12. Info: 07939 294361. DJs: Ruffstuff, Frenzic, Funky Flirt, Logan D, Shade, Slick, Flint, Dubplate. MC Skibadee, Shabba, Ragga Twins, Eksman, Herbsie, Decoy, Rogue.

>sophonic
Date: Fri 26th Dec. Venue: Zanzibar, Seal St, Liverpool. Time: 10-3am. Music Policy: D&B. Cost: £8. Info: sol@nwdnb.co.uk. DJs: Futurebound, Sol & Si Smith + more.

>rumble
Date: Fri 26th Dec. Venue: Zest (Kartouche), Princes St, Ipswich. Time: 9.30-4am. Music Policy: D&B. Cost: £7. Info: 01473 230 666. DJ's: Mampi Swift, Darren Jay, Funky Flirt, Nicky Blk Mkt, Logan D, Fever. MC Shabba, Skibadee, IC3.

>dope ammo xmas party
Date: Fri 26th Dec. Venue: Heights, Oxford. Time: 8-2am. Music Policy: D&B. Cost: £10. Info: venue. DJs: Dope Ammo, Baron, Dis & Frenik, Total Science. MC Manikular, Cobra, Shortston, Fatman D.

>grace
Date: Sun 28th Dec. Venue: Herbal, Kingsland Rd, Shoreditch, London, E2. Time: 10-4am. Music Policy: D&B / Breaks. Cost: £8. Info: venue. DJs: Grooverider, Fabio, Hype, Andy C, L Double, MC Flux, Rage. Joe Ransom, AJ.

NYE : wed 31st dec

>reload
Venue: The Cavern, Oxpens Rd, Oxford. Time: 9-6am. Music Policy: D&B. Cost: £18. Info: 07901 575994. DJ's: Mampi Swift, Twisted Individual, Fluid, Distorted Minds, Zen, Jon E Bravo, Gomez, MC Liberty, Shuffler and more.

>drive by & blowpop
Venue: Carling Academy, Frogmore Street, Bristol. Time: 10-6am. Music Policy: D&B / Breaks. Cost: £30. Info: 07976 210767. DJ's: Roni Size, DJ Patife, Cleveland Watkiss, Gilles Peterson, The Freestylers, The Scratch Perverts, Clipz & Tali

>rumble / pams house
Venue: Sports Village Complex, Norwich. Time: 9-4am. Music Policy: D&B / House. Cost: £25. Info: 07867 802558. DJ's: Shy FX, Bryan Gee, Darren J, Funky Flirt, Ray Keith, MC Fearless, IC3, MC Foxy, Fatman D, Juiceman.

>breakin science
Venue: Camden Palace, High St, Camden, London, NW1. Time: 8-8am. Music Policy: D&B / Old Skool. Cost: £33. Info: 07957 789879. DJ's: DJ Hype, Andy C, Mampi Swift, Grooverider, Hazard, Bad Company, Shy FX, Brockie, Ray Keith, Nicky Blk Mkt, MC Skibadee, Shabba, IC3, Det, GQ, Five Alive, Foxy, Shickin', Fatman D. Demolition Cru, Food Junky, Nebula II, Phantasy, Phaze One and more.

>clash of the titans
Venue: The Coronet, Old Kent Road, Elephant & Castle, London. Time: 9-7am. Music Policy: D&B / Hip Hop / Old Skool. Cost: £33. Info: www.tov-musicgroup.com. DJ's: Grooverider, Andy C, Hype, Swift, Bad Company, Friction, Loxy & Ink, Shy FX, SS & Twisted Individual, Bryan Gee, EZ M & Mister T. MC Skibadee, Shabba, Dynamite MC, GQ, Eksman, Foxy, Det, Bassman, 2Shy. Mystro, Jehst ft Asaviour, Terra Firma ft Kalashnekoff, Kyza, Skriblah, DJ Skully, DJ Semtex, Harry Love, Sarah Love, Penfold, IQ. Skar, Rumble, Clockwork, Mister T, EZ M, Killa, Sly, Smashment Crew, Lanky & T Phoenix.

>raindance
Venue: Hastings Pier, Hastings, East Sussex. Time: 9-6am. Music Policy: Old skool. Cost: £15. Info: 07813 872 749. DJs: Slipmatt, Ratpack, Ellis Dee, Kenny Ken, Squirrel, Trix, MC Jay J, Charlie B, MC Strict, Everson Allen plus more TBC.

>slammin vinyl
Venue: Sanctuary, Fastrack & Rollers warehouses plus outside compound and big top tent. Denbigh North Leisure, V7 Saxon St, Milton Keynes, MK1. Time: 7-7am. Music Policy: D&B / Hard House / Hardcore / Old skool. Cost: £40. Info: 020 8363 5566 or www.slamminvinyl.co.uk. DJs: One Nation: Andy C, DJ Hype, Nicky Blackmarket, Mampi Swift, Twisted Individual, Brockie, Hazard, Bryan Gee, DJ SS, Friction, Fluid, MC Skibadee, Fearless, IC3, Dynamite, Eksman, Shabba D, Navigator, Foxy, Herbsman. Slammin Vinyl: Scott Brown, Hixxy, DJ Sy, Brisk, Mark EG, Dougal, Breeze, Darren Styles, Kevin Energy, Topgroove, MC Storm, Whizzkid, Wotsee, Odyssey, Smilee. Flashback: Baby D (live), The Ratpack, Mickey Finn & Darren Jay, Scott Brown, Mistress Mo & Pilgrim, Phantasy, Force & Styles, Ratty, Spinback, MC Lenni, Biggie, Everson Allen, Storm, Foxy. Frantic: Andy Farley, Anne Savage, Illogik, Phil Reynolds, Guffy, Nick Sentience, Tara Reynolds, Hinsley. ATM: Frenzic, Baron, Pendulum, Futurebound, Red One, Sappo, Garry K, Shodan, MC Biggie, Presha, Flex.

>bassbin present refuge
Venue: Metropolitan, 11 Eden Quay, Dublin 1. Time: 11-3am. Music Policy: D&B. Cost: 10E. Info: 01 874 3535. DJs: Breakage, Equinox, Senses, Rohan, Zero T, Naphta, Don Rosco, Beta 2, Polska, Natty Ted, Accident and Emergency.

>contradiction & jungle nat
Venue: Bassment Night Club, 14 Stow Hill, Newport, Wales. Time: 9-6am. Music Policy: D&B. Cost: £11. Info: junglenation.com. DJs: Nicky Blk Mkt, DJ Ratty, Pitch Black & Disturbance, Tez & Davy, Garteh Cortez, KidKut, Pacini, Mod, MC's J Swif, Bass Monkey, Bass FM MC's.

>mc convention
Date: Sat 3rd Jan 2004. Venue: Stratford Rex, High Rd, Stratford, London, E15. Time: 9-6am. Music Policy: D&B. Cost: £15. Info: 07956 363 635. MC's: Shabba, Skibadee, Det, Fearless, Foxy, IC3, Riddla, Ragga Twins, Fun, Junglist, Curse, Flyte, Junior Dangerous, Cowboy Ranger, Eva, Yardie, J Swif, CD. DJ's: Ray Keith, Brockie, Nicky Blk Mkt, Profile, Runtingz, Phantasy, Mickey Finn, Live 0.

>decode & atm
Date: Fri 9th Jan. Venue: Ether, Church Sq, Taunton. Time: 8-2am. Music Policy: D&B. Cost: £8. Info: 01823 256161. DJ's: Bryan Gee, Pendulum, Frenzic, Tech Itch, Deep, MC Foxy, MC Sugars, MC Flex.

>detonate / smallkid
Date: Fri 16th Jan. Venue: The Rescue Rooms, Nottingham. Time: 10-2am. Music Policy: D&B/Hip Hop. Cost: £8. Info: 07957 545317. DJ's: Live acts TBC.

>progression sessions
Date: Fri 16th Jan. Venue: The End, 18 West Central St, London WC1. Time: 10-5am. Music Policy: D&B/Cookin'. Cost: £12. Info: 0207 419 9199. DJ's: LTJ Bukem and guests. Cedar, Vincent and guests.

>detonate
Date: Fri 23rd Jan. Venue: The Bomb, Nottingham. Time: 10-3am. Music Policy: D&B / Hip Hop / Breaks. Cost: £8. Info: 07957 545317. DJ's: TBC.

>breakneck : Valve Sound
Date: Fri 30th Jan 2004. Venue: South Parade Pier, South Parade, Portsmouth, PO4. Time: 9-2am. Music Policy: D&B / Electrotech. Cost: £13. Info: www.break-neck.com. DJs: Mampi Swift, Dillinja, Lemon D, SDM & Triple M, MC Freestyle, Throcker. Chris Llberator, Jerome Hill, Tod Livingstone.

>manga: glasgow
Date: Fri 30th Jan 2004. Venue: The Subclub, 22 Jamaica St, Glasgow, Scotland. Time: 10.30-3am. Music Policy: D&B. Cost: £10. Info: 0788 767 6061. DJs: Calibre & Marcus Intalex, G-Mac, DJ Kid & The General, MC Sonny.

progression sessions - 14/11/03 - end, london

To think that Progression Sessions has been going since 1996 is quite a thought – what's even more astonishing is that LTJ Bukem has been DJing now for 17 years – some of you may not have even been a twinkle in your mother's eye. It is quite an achievement. The night has only had its home at the End for 2 years but still, it sits firmly in the upper echelons of drum 'n' bass nights in this country. When I told Bukem that tonight he was competing against Fabio, Adam F, Peshay, Hype, Bad Company and Pendulum at Fabric he seemed quite taken aback. "Thanks for telling me" was his reply. Even at 12 O'clock the club was pretty packed, already concealing the rude boys skinning up in every corner.

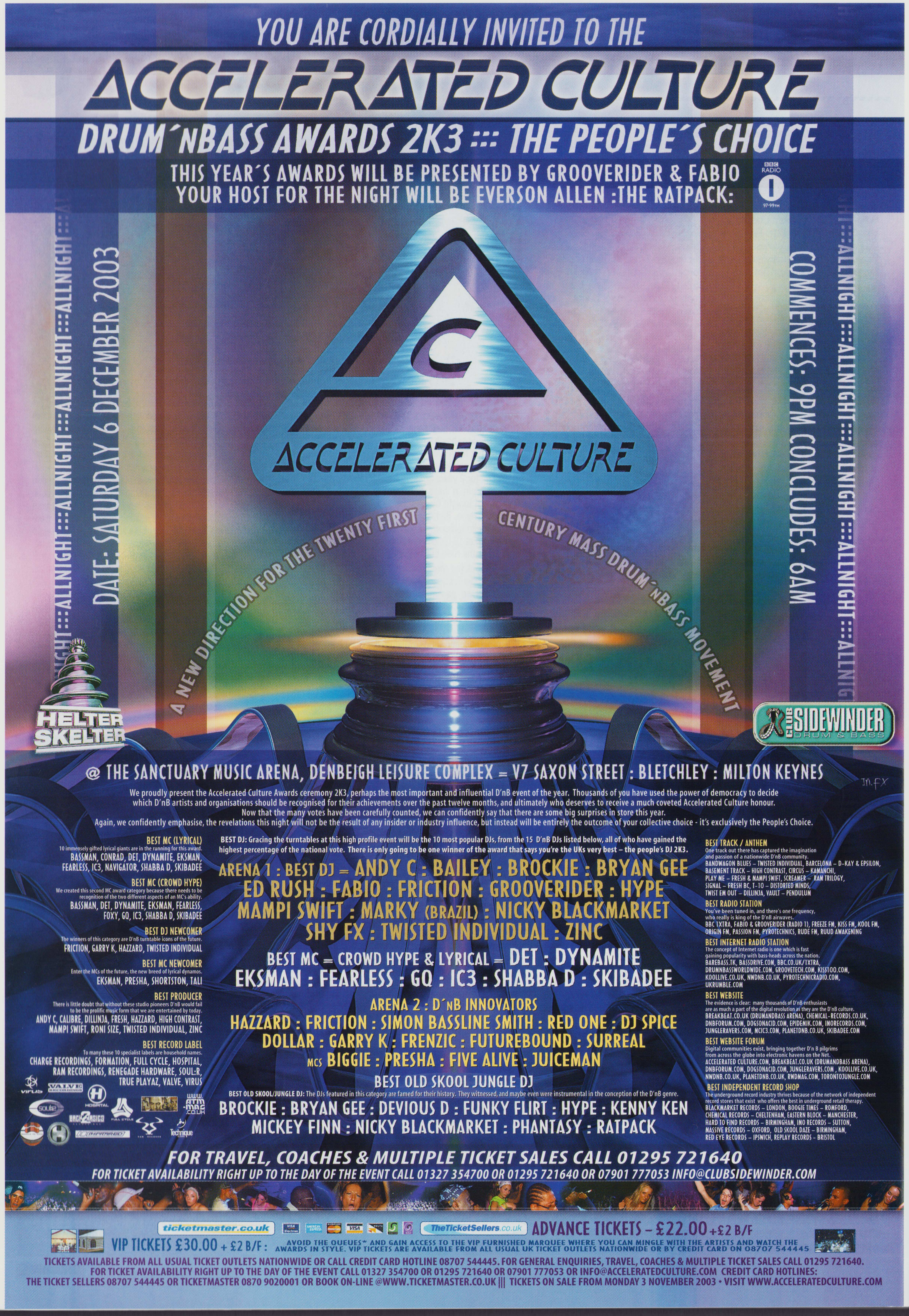
"Its all about the music and pushing boundaries". Having done this now for nearly two decades, Bukem really is rinsing it, still so passionate about what he does and not remaining in a stale routine like so many DJ's these days tend to do. His set was anything but routine, playing a mixture of good looking dubplates, Soul.R, Renegade and a fair few other quality tunes. Mixing it up with the likes of Commix, Nu.tone and Calibre, the place was on form. It was one of those nights where I wanted to dance to every single tune – nothing too chilled, nothing too filthy, just truly good music. Even though both Makoto and Bukem played those signature Good Looking tunes with that earthy feel to them it never felt like bedroom listening. Their mixes combining rolling beats, awesome riffs and the vocals provided by Deeizm and Conrad, meant that the dancefloor was hotter than a fat lass in a chippy.

When Conrad took over from the lovely Deeizm he sounded really laid back, almost apathetic and not being at all vocal. However, maybe this is just his way of warming up because he was suddenly moving, sweating and the words were flowing. Conrad has got it right, he knows when to hype up the crowd but he also knows when to just shut the fuck up, something that is often rare in an MC. Deeizm, I think is still finding her feet – there is no doubt that she has a good voice, but she tended to repeat herself quite a lot, something which needs to improve to become a rated MC on the circuit. She was alongside Makoto, now firmly part of the Progression Sessions crew. He preceded Bukem with a similar mix up, blending quality tunes like Lenny Fontana's "Spread Love", MIST's "It's A Love Thing" and Makoto's "Take My Soul Baby". Along with Lucy Ambache, High Contrast and Krust this was a top class night at the End – however good it was at Fabric I was glad I came here, even though I paid the price by getting my car clamped - fuckers! **Jo Sharff**

stevie hyper tribute - 12/09/03 - se one, london

As d&b still continues to grow strong around the world we will always remember those whose talents paid immense contributions to what it is today. On July the 5th 1998 aged just 31 the extremely talented Stevie Hyper D, sadly passed away. Five years gone and the memory lives on. Friday 12th September 2003 and the SE One club situated in London bridge, south London will go down in history as holding one of the best raves this year. This amazing event was to pay tribute to a legend. A top quality line up, 5 arenas of d&b featuring some of the best entertainers in the business paying their respects and services for free, all monies going to Stevies family. We knew this rave would be a roadblock and it surely was, the venue heaving. Our 1st stop to find Hyper D's mum and pay our respects. Aida was full of joy; 'see what my Stephen can do from his grave!' How right she was! The atmosphere friendly and live reminiscent of that back in the day. The who's who of d&b were out in force joining ravers past and present to celebrate the memory of Hyper D. So many DJ's, so many MC's, nuff talent in the house. We heard ATM's own DJ Frenzic tearing up the place, Probe b2b with Ruffstuff had the crowd pleading for the rewinds accompanied by the MC Fun. Too hot to handle Randall keeping up the pace. DJ Brockie and MC Det still an incredible combination have played many a set with Hyper D back in the day. MC Foxy sparred with Hyper all over the world; he delivered his lyrics new breed style. Shabba and Skibadee new kids on the block when Hyper D was in his prime, worked the ravers hard, they took inspiration from the man himself. Family united Mickey Finn and Logan D came on blazing. Andy C, Kenny Ken, Phantasy, Swift, Bryan G, 5ive 0, Moose, Ragga Twins, GQ, Navigator, Fearless, and many more kept the party celebrations going strong, all at one point played alongside the legend. Towards the end of the night Aida took centre stage and paid tribute to her talented unforgettable son. Nicky Blackmarket came on taking his set to a different level, he and Hyper D an awesome duo playing together worldwide, close friends as well as close comrades.

Junglists are you ready!!! The chill out zone paid homage to Hyper playing classic Hyper D sets, his style identical to none!!! Overall a wicked night. The whole d&b fraternity, Hyper's family and friends along with the raving massive paid tribute and respects to the original junglist solider. **R.A.D**



Ella Cooper

dmc world championship finals - 13+14/09/03 - brixton academy, london

Another year, another DMC World Finals in Brixton. Two days of pure turntable funk, with the world's best battling it out in 3 different contests. The Battle for Supremacy saw the UK Tigerstyle take the crown, beating Canada's M-Rock in a furious 2 rounds battle, with both coming out worthy of the title. The rest of the Battle for Supremacy was again of a higher level then the previous year, with Sweden's Kid Sid the youngest DJ to battle since A-Trak, at age 14. He did amazingly well, getting to the second round, and pulling some nice routines. France's DJ Pfel lost to Tigerstyles in the semis, but put on a good show, with some really funky juggles. But he was to get his own back as part of the French team C2C, who took the team title later on that night. The team battles were also of high quality, with Canada's Funky Teknicianz taking 3rd and Belgium's La Guilde taking 2nd. All three winners had absolutely tight routines, with France doing a live remix of 'Rockit' as well as putting on a stunning orchestrated routine. And so did Belgium, with really nice instrumental routines and a live remix of Stevie Wonder's 'MasterBlaster'. Canada also showed impressive team skills, with some tight drumming and a beautiful juggle of Alicia Keys' 'Fallin'. The UK's 'Truesicians' pulled out their Dillinja routine but unfortunately didn't manage to place. Overall Saturday was a highly enjoyable evening, paving the way for the next day, which brought more people and mayhem to the academy as the spectators packed in for the solo finals, with 12 contestants battling for the world title, each with 6 minutes with which to impress the judges and the public. The night kicked off with a really nice PA from TY and Bizniss, with TY full of energy and really getting the audience. He was followed by what I believe is a world first: Killa Kela beatboxing alongside Daniel Bedingfield! I missed it but am told it was an experience. The finals continued, with Skully defending the title in Kentaro's absence. DJ Quest was also there for the UK, he came 3rd with a furiously fast routine of electronic breaks, defying your eyes to keep up with his hands. He had some serious competition as the night advanced and each competitor raised the bar a little higher, with France's DJ Gero dropping some really nice juggling routines and ingenious use of the stylus. Denmark's Turkman Souljah was the first to really raise the game, tearing off the roof with a routine based around the instrumental to 'Animal Rap' and Mozart's 'Eine Kleine Natch Musik'. It was absolutely amazing, with the whole academy bursting into applause at the end. DJ Enferno from D.C took 2nd place with a really funky, head nodding set. Cutting up 'Make it Clap' (this year's most rinsed out tune for routines) with some old nursery rhymes and doing some dope scratching and juggling routines. He was well deserving of the top 3. Canada's DJ Dopey took the bar way up high, enough to finally get the title he has put so much effort into for the last few years. His routine was very tight, funky and musical, with good juggles, a nice dose of jazz, and some funny lyric cutting. It was perfectly put together and finished with him chopping up a break on one deck using the volume whilst adding another break to it on the other deck by tapping the stylus on the edge of the turntable. He blended both beats together into a winning combination that blew away the competition. Even Skully could not tip the balance after that, coming out with a very strong routine, fast juggles and nice breaks, but unfortunately not good enough to get in the top 3. So there you have it, another year, another champion and another step forward for turntablism, down the road to musical acceptance. **Laurent Fintoni**

QUALITY DRUM & BASS, BREAKS & BEATS AND MORE. DISTRIBUTED BY

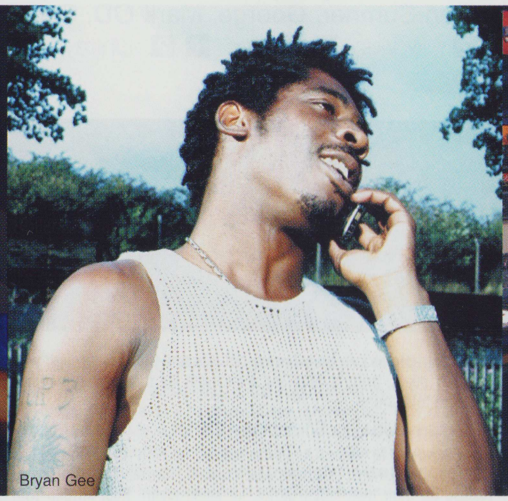
S.T. HOLDINGS LTD

t:+44 (0) 1202 890889 f: +44 (0) 1202 890886 e: info@stholdings.co.uk www.stholdings.co.uk

PRESSING & DISTRIBUTION and LABEL MANAGEMENT

all star reviews

Friction


Bryan Gee

Marcus Intalex

dj friction

➲ Mampi Swift - Hi Tek (Friction rmx) - Charge
One of Swift's smashers from around 97-98 era finally gets the remix treatment. I've tried to update it 2003 style but still keeping the vibe of the original as much as possible. All the elements of the original are there with some of my little touches. Watch out for the switch though!

➲ Pendulum - Another Planet / Voyager - Breakbeat Kaos
2 new tracks from Pendulum, both of which are forthcoming on Breakbeat Kaos as a 12", and what a 12" this will be! 'Another Planet' has a really tripped out intro, with a real deep space vibe to it, breaking down and firing in to a heavy, techy, party number with some wicked synth riffs. The out of nowhere comes a second drop where the beats switch into a more triplet style, running. Also keep your eyes peeled for the flip, 'Voyager', more of a deeper mission but with edits to die for. Big up the pendulum boys for these two.

➲ The Militia - Skool of Hard Knocks - Dub
The Militia crew come with the follow up to 'Paranoia' with some nasty, pounding rolling business. 'School of hard knocks' is best described as being on a rugged hip-hop influenced vibe with plenty of edits and noises to keep you interested. This one is definitely for the rollers!

➲ Ed Rush & Optical - The Message - Dub
The mighty Ed Rush & Optical get seriously funked up on this one. Introing with some bad jazz sounds, soon joined by trademark, crisp sounding beats and a naughty bass line. This tune seems to grow on me more every time I play it.

➲ Friction & Nu Balance - The Bogeyman - Dub
Something new from myself and Nu Balance and definitely one of our more jumpy numbers. A synthy intro leads you into a false sense of security because, before you know it, in comes the drop with some heavy bass-line business for the jump up crew. Keep your eyes peeled for some other tracks from the two of us which will also be floating about soon.

bryan gee

➲ Roni Size ft Joe Roberts - Want Your Body - Full Cycle
Something absolutely tasty and groovy from Roni's debut solo album, 'Hard Soul' to be released this spring on Full Cycle Records. This track features Marvin Gaye-esque vocals from a new vocalist to watch out for, Joe Roberts and reveals another side to Mr Roni Size.

➲ MC Tali - Blazin' (Orig / Dillinja mx) - Full Cycle
Got to be one of the biggest tracks in my box and my favourite Dillinja mix for a while. Absolutely unbelievable, another big tune from MC Tali. Also look out for the original featured on her debut album, 'Lyric On My Lip'.

➲ Logistics - love Unlimited - V Recordings
From the same crew as Commix this is a bad, bad tune I wanted to sign as soon as I heard it. This is so bad words can't describe how beautiful this track is. This is five star drum & bass and the kind of track that leaves you with your jaw hanging loose and an increased heart rate. Awesome...

➲ Marky & ZRS - Honey - Innerground
Just one of the tasty cuts from Marky and XRS's forthcoming album. 'Honey' is an excellent piece of drum & bass that will leave you truly inspired. It's funky, it's soulful, it's sexy, fuck it, it's Brasil man!!!

➲ XRS - Snagga Puss - V Recordings
A cut from his debut 12" on V it's a pleasure to have X on V. 'Snaggapuss' sounds like two different tunes rolled into one. The intro gives off a liquid vibe but when it drops it's pure Full Cycle. Already a big favourite in my box and should be out very soon coupled with the equally floor shaking 'Mach Speed'.

➲ Sonic - Make Me Wanna (Artificial Intelligence rmx) - V
Taken from this years Drum & Bass Fiesta album, Sonic's Housey 'Make Me Wanna' gets the A.I. rub which is getting DJ support from all genres in D&B.

➲ EZ Rollers - Ready For Love (Clipz rmx) - V Recordings
Another remix from D&B Fiesta, this time DJ Clipz takes on EZ Rollers' 'Ready For Love'. What used to be a disco stomping D&B track now sounds like something from Dope Dragon with it's dark bassline and heavy beats. Not for the faint hearted.

➲ Dillinja - Forsaken Dreams - Valve
There ain't no stopping this guy. Back with a new batch of dubs, 'Forsaken Dreams' stands out for me. It's signature Dillinja, tight production, deep beats original. Excellent stuff.

➲ Beyonce ft Jay Z bootleg - Crazy in Love - Unknown
Oh yeah! Always got time for a cheeky bootleg in my set and they don't come better than this. It's Beyonce's 'Crazy In Love', one of the biggest tunes this summer layered with the bassline of one of Roni Size's anthems, 'It's Jazzy'. This tune will make you wanna bounce, even the rudeboys have to move more than their heads.

➲ Surge - Rotation - Chronic
Big, big tune from Full Cycle's Surge, very much on that Hazard / Roni vibe. Out early January.

➲ V/A - The Rumba Sessions - Movement
A solid four track EP with no fillers, two of my favourites from the forthcoming 'Rumba Sessions EP' on Movement are Shimon's remix of Ruffstuff's 'Soulshine' and the incredible 'No Return' by Artificial Intelligence.

➲ Shy FX - Who Run Tings (Murderation) - Ebony
You have to bubble to this track. If you see anyone standing still to this floor shaker check their pulse. It's a funky, dubby slice of what can only be described as Jungle and it's wild.

➲ Roni Size - Groove On - V Recordings
One of my favourites from the new Roni Size album, Return to V, not to be confused with his own solo project, 'Hard Soul' on Full Cycle Records. 'Groove On' does exactly what it says. It gets into the groove and keeps going. Consistent mesmerizing beats with the seductive vocals of vocalist Fay weaving in and out just below the surface.

➲ Roni Size - Bumbakita / Fassy Ole - V Recordings
Two big tracks taken from his forthcoming album, Return To V released early next year. 'Bumbakita' is some dirty, dirty jungle and coupled with 'Fassy Ole' you have a massive 12" with a vibe similar to 'Hopscotch' and '26 Bass'.

➲ Roni Size - Shoulder to Shoulder - V Recordings
Another big stinker from 'Return To V'. Roni ropes in his old buddy Die on this one to give it the Scorpio rub. No compromises here, just big bad rolling beats from Bristols finest.

marcus intalex

➲ High Contrast - Love Sick - Hospital
The welsh wizard is back and on some of the best form of his career. This is one of the first tracks from his second album due out next year. I've been closing a lot of my sets with this recently as it has a proper uplifting vibe to it; leaves the dancefloor grinning every time. He's made good use of an old rare groove sample I'm not familiar with to make up the main hook. Combine this with a killer male vocal loop and tight amens and once again the Contrast is onto a winner.

➲ Calibre - Mr Maverick - Signature Records
This is one of many wicked dub/reggae influenced tracks around right now, but I have to say this is by far the best. Calibre has come with yet another simple sounding but deadly track, set for release next year on his own label Signature. 'Mr. Maverick's deadly weapon is its bassline, it's the best I've heard all year. What more do you need from a D&B tune?

➲ Bad Company - True Romance - Metalheadz
I haven't been playing many hard tracks lately but this is too good too ignore. I can't remember the last time I caned a reese based tune, but 'True Romance' has serious depth, integtrity and class. It's a real slow burner that creeps up on you and before you know it you're hooked. Some of Bad Company's best work and it will sit perfectly on the mighty Metalheadz.

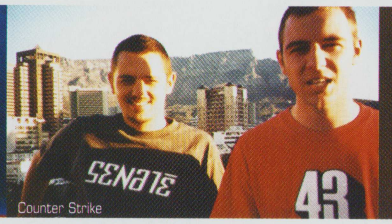
➲ Seba - 16 Stories - Dub
An old Good Looking stable artist who has switched it up, bringing some much needed fresh styles to D&B in 2003. His unique approach is reminiscent of Photek or Source Direct circa '95/'96. '16 Stories' is deep, dark and moody with tight production and a wonderful crisp vocal. This track has a completely unique feel in today's Drum & Bass environment and deserves alot of recognition. Seba is one to watch in 2004.

➲ MIST vs High Contrast - Do It - Soul:R
We (myself and ST Files) have been back in the studio with High Contrast and once again we're pretty pleased with the results. 'Do It' is not another '3am', but the intention was not to do a samey follow up. This track is different in structure and definately more subtle. One comparison I would draw is that it has a similar uplifting appeal and a huge breakdown! Much like 'Love Sick' this has been putting the smile back on the dancefloor recently, which can't be a bad thing. We'll be back in the studio with H.C. again early next year, so look out for a MIST vs High Contrast 12" on Soul:R in 2004.

drum and bass reviews

reviews edited by: Shodan, Ben Sumner, George, Mark OD, Frenzic, Guy Brickley.
9-10 classic. 8 killer. 5-7 it works. 3-4 filler. 1-2 ashtray.

Marky


Counter Strike

Cyantific

Distorted Minds

8 V/A - King of the Rollers 4 - 31 Records

After the success of the last 3 volumes, Doc Scott takes this EP on more of a liquid vibe with contributions from Greg Packer, Total Science, The Insiders and Alias. Greg's 'Not Just a Groove' is a sublime roller with cool strings and vox reminiscent of 'Brother' – pure niceness. Alias' 'One to Another' steps things up a gear with piercing chords while Total Science's 'Shelflife' drop some wicked Detroit bass to the mix. Bristolian's, The Insiders add to the package nicely with 'Latenight', a cacophony of vibes – deep bass, nice chords, wicked male vox and snappy breaks. For liquid fans this EP is a must.

7 V/A - King of the Rollers 5 - 31 Records

Doc switches again and comes with a harder lick than on Vol 4. First up is his new mix of '4 Da Cause' which previously featured on Reinforced. This time we have title rap vox rollin' with that unimitable steppy beat 'n bass concoction. Concord Dawn's 'Vulcan' smacks you in the face with offkey beats and twisted electronica while Friction's 'Flag Pole' brings more of a rollin' flava with a cool kick/snare workout and a simple riff. Finally, DJ Kontrol gets nasty on the growling 'Echoes of Flight'.

6 JB - Joyrider / Halloween (pt 1) - Back 2 Basics

Quickly following on from DJ Spice's controversial "Porn Track", Back 2 Basics head honcho, JB, lines up two more tracks, aimed strictly at the dancefloor. "Joyrider" mixes up piano loops with car fx, pitched up "Hey boys, wanna ride?" vocals and rolling beats and bass. Flip for Halloween film samples and more funky bass and beats.

8 Total Science & Baron - Monkey See... - Baron Inc

The first release on Baron's new label, "Baron Incorporated", sees him teaming up with Oxford's Total Science for two tracks laced with dancefloor vibes. "Monkey See, Monkey Do" is the more jump-up of the two with its Bob Hoskins, "Long Good Friday" sampling intro and wobbly bass. The flip, "Big Deal" is a slightly edgier, driven affair with fast breaks, heavy beats and eerie manipulated vocals.

8 Breakage - Disco 45 rmx - Bassbin

Old skool jungle vibes a plenty here as Breakage draws for the '94 style amens and heavy subs intertwined with reggae samples echoing throughout the track all topped off with menacing, twisted, dark strings and mentasm style stabs.

8 BC - Bullit Time - BC Recordings

'Bullit Time' sees BC reverting back to something like their original self. Huge cinematic maneuvers and a pulsating Matrix sample heighten the sensation and prepare you for the full-on neural onslaught that ensues. I've been starting my sets with this one and it does the business everytime! 'Womb' kicks in with jazzy vibes and refreshing drums. It's not long before the nagging futuristic fills punctuate the tune and the bassline tears everything to shreds.

7 Zed Bias - Voicemail / Makossa - Bingo

The 11th release on Zinc's Bingo imprint see's Zed Bias at the controls. "Voicemail" is typically bouncy with "swing beats", stabby filtered bass and characteristic answer phone message hook vocals. Flip for percussive breaks, more bouncy bass and "Makossa!" vocal stab.

8 Equinox - From Above / Together - Breakin' Records

I have to head for the flip here, where live breaks and lush strings are the flavour, this one just rolls out. Soft bass tones and plenty of wicked edits, chords reminiscent of early GLR. This is a journey – and I'm feeling it.

6 David Carbone - Escape (Distorted Minds rmx) - BS1

One of Bristol's steadily growing imprints makes a welcome return with a couple of straight-up dancefloor affairs, on their 10th release. Distorted Minds step up first to attack David Carbone's 'Escape' with some of their usual bass-walloping action. Kicking off with a naughty vocal before the dirty b-line crashes in, this remix will no doubt be rocking those floors. 'Heavies' is a humorous, gangsta-flick sampling roll-out, complete with cockney vox, steel drums and a warping bass hook.

6 Calibre - Rockafella - Critical

Quite a coup to get a full release out of the wee Irishman for Critical. Congratulations to label boss Kasra for handpicking some real quality. 'Rockafella' is like dreaming of being at the seaside with the ocean sweeping in and the gulls up above. Hardcore jungle drums and percussion make for an oldskool feel that takes me back to Aquarius Drift To The Centre. 'Barca' is more on Calibre's trademark bumpy soulful drum and bass tip. Echo chamber effects, hypnotic atmos and intricate production.

8 Heavy Load Pt 2: Stakka & Gridlok - Hit & Run - Cargo

I have to head for the flip on this, the second part of the Heavy Load series. US residents Stakka & Gridlok team up for this beast. Techy and very electronic as can be expected but this one thumps through with stompin' beats, gritty synths and a lot more life than you sometimes get from this sound.

7 Craze & Ju Ju - Soulshine - Cartel

From San Fran to Miami, Ju Ju has teamed up with the man that has lighter fingers than the Brinks Mat crew, DJ Craze. This is the first release on their own label, Cartel. Im kinda feelin' this, introed with smooth vocals, harp fx and just a little bit of signature Craze scratching. The drop delivers mutated bass spasms in a T-10 kinda vein, definitely one for the floor. Flip for more of the same.

8 Marky & XRS - Get Down - CIA

The boys from Brazil kick off with funky guitar licks and a 'Get Down' female vocal before the soul-soothing bassline rings the alarm. Amen drums and trumpet tweaks pave the way for an electrifying disco drum and bass workout that's got the funk baby! 'Return From Paradise' is a deeper affair, dropping lashings of 21st Century electro-latin-soul.

8 Amit - Dual Sense - Commercial Suicide

Oh my gosh, I must have flicked past this tune countless times, when I played it I was most impressed. Newcomer to the fold – Amit has created a monster with this. Think Digital, think Photek, think Metalheadz, this is baaad. Basic amen, kick drum, retro Grooverider style strings and ethnic pipes make way for a nasty reece, and then the drop which just tears out. One for the headbangers. Flip for a more Digital'esque offkey dubbed out affair. Also check for Beta 2 & Zero Tolerance's 'Give It Up'.

7 Lee Cabrera - Special 2003 (Twisted Ind mx) - Credence

The geeza bruv from Leicester has been roped in to put his flex on this track. Head for the vocal or the dub, they both run. This is performed in a slightly different style for this man, droning bass is the flex here as the gimp takes it a bit deeper. One for the head nodders.

8 Distorted Minds - Ouch (ft MC Foxy) - D Style

With it's "film score"-esque intro laced with Foxy's signiture "Ouch!" vocal, Bristol Boys, Distorted Minds continue to cause dancefloor damage across the country. The tune soon drops into typical modulated bass lines and amen tinged beats and is carried by Foxy's powerful vocals. Flip for Simon "Bassline" Smith & Drumsound's remix.

5 The Outfit - In 2 U / Sista Funk - DA Industries

Funkin' up the beats with the sounds of 'In 2 U' which sounds rather like modern day hardcore. Diva vox set the intro for some fun loving piano riffs, bass and breaks. 'Sista Funk' uses a well-known vocal from a massive deep house anthem from a couple of years back. For me this 12" is a tiny bit light weighted– but still has funk!

7 Leon Switch - Lucky Star / Vein - Def Com

"Lucky Star" opens with haunting vocals floating over airy pads and textures to create a blissful "calm before the storm", lulling the listener into a false sense of security before the reece and heavy beats onslaught that is the trademark of Leon Switch and cohort's Kryptic Minds. Flip for another dark tearing workout.

7 Ego Trippin - Nubian Sundance - Direct

Following up releases from FX, Majistrate & Spree, Direct Recordings present their fifth release in the shape of two tracks from Ego Trippin. "Nubian Sundance" is a breaks driven roller with an infectious keyboard riff, heavy sub bass, spot fx & clean strings. Flip for a more steppy, heavy bass driven affair.

6 John Rolodex vs Cartridge - Industries EP - Dread

This latest double EP on Ray Keith's label is loaded with militant, edited beats and plenty of techno-inspired sonic wizardry. 'Life Forms' and 'Acid Jungle' are the standout tracks for me, incorporating subtle atmospherics and a dark funk edge. Each of the tracks has a crafty edginess that builds and progresses throughout the track, culminating in some brain-busting breakbeats. Rolodex & Cartridge are certainly a duo to keep an eye on, evidently moving forward in leaps and bounds since earlier releases.

6 Counterstrike - Sentinel / IO - Drop on Request

South African based CounterStrike, deliver two slices of trance fueled tech for Drop On Request. 'Sentinel' fuses airy pads with trance-style leads, smashy amen style beats & tearing reeces. Flip for more arpeggio driven tech with an industrial edge.

7 SKC - Soul on Fire - DSCI4

The Hungarian SKC has certainly been putting in the work of late. This one has been smashing it for a while now. Tribal hits and amen are the order of the day, this one takes it right back for me, reminiscent of the Mac II release 'Time is the Fire'. Soft bass, bongos, ragga vox and a wicked top line give this the edge. Flip for a more techy affair.

7 Phantasy & Shodan - No Liar (ft Fatman D) - Easy

This is the first release from this pairing on Phantasy's own Easy imprint. Fatman has been brought in to lace the intro here and what a job he does! I'm sure you'll be hearing a lot from these guys with their brand of twisted bass and break workouts. This one certainly hits the mark on the floor. Also check for Digital's 'Waltzer' forthcoming on Easy.

8 Ebony Dubsters - Ra - Ebony

The Second volume in the Ebony Dubsters series sees Shy Fx & T Power return with a slice of pure dance floor pressure in the shape of "Ra". The tune relies heavily on it's simple but infectious basslines and unmistakable "by the power of Ra!" vocal hooks. "Ra" doesn't pretend to be anything other than an out and out dance floor smasher and it fulfills it's purpose with aplomb.

8 Shy FX & T Power - Murderation - Ebony

If there is anyone that knows how to rip a dance it's these guys. The more steppy mix of the two drops after about 30 seconds with the 'Murderation' vocal and delivers the same energy and funky bass workouts that you'd expect from these two. I defy you to stand still while this is playing. Flip for a more bass stabbing affair.

7 Social Security - Tom & Jerry / Happy Days - Emotif

Those Child Support cats are hard at work and have dropped a little bit of wax on Emotif. Here they've fused an old skool riff with a Zinc'esque bassline. Nothing too groundbreaking but this works well on the floor with it's pacey beats and it's plink plonk bass pattern. Flip for something with a bit more finesse.

8 D Bridge vs Resolution No 1 - Libra - Exit

Taking some time away from the Bad Company camp, D-Bridge has decided to start his own label, Exit Records as a conduit for his own output. The a-side of this debut 12", "Libra" kicks off with a quite long hipnotic intro before suddenly dropping into rolling beats and heavy subs. This doesn't come off like another BC record and it would appear D-Bridge very much has his own sound!

7 Utah Jazz - Catch Me... - Fallen Angels

Utah Jazz live up to their name with 'Catch Me If You Can', a jazzy roller featuring lush keys, bright strings and rolling beats. Flip for more jazzy rolling business with more sumptuous keys, guitar licks and slightly harder beats.

8 DJ SS - Lighter VIP - Margarita - Formation

Formation have been bringing some of their former glory in recent times and this 12" continues in that vein as head honcho steps up and brings a solid remix of the seminal 'Lighter' and a brand new latin roller in the form of 'Margarita'. The 'Lighter remix' is tough and uncompromising whilst maintaining all the strengths of the original. Following a similar arrangement SS has brought it up to date with an added little vocal and an ample dose of layered breaks and some serious bass. As much as 'Lighter' is probably the one everyone will remember I have to say I prefer 'Margarita' with its absolutely wicked Spanish guitar lick. This has quite an original feel to it despite the masses of latin style stuff around at the moment.

8 DJ SS - Stress Related / S's House - Formation

Here S' lifts a couple of tracks from his forthcoming S Files long player. An upbeat, percussive, synth lead monster takes the stage here. I defy you to stand still for this one as S drops one of his hottest tracks for a while. Flip for a diva'esque disco workout that does the job everytime.

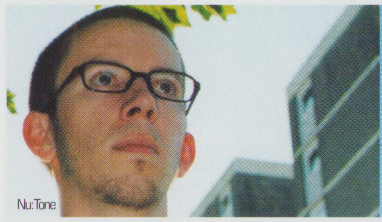
7 Alloy - Dust / Ghost - Frequency

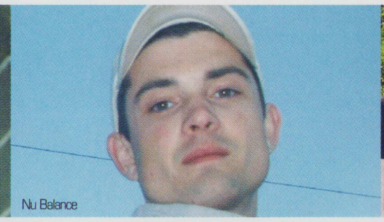
Frequency continue to surprise us with an array of different flavas and new producers. Alloy are the latest exports from Finland bringing that distinctive, icy Scandinavian sound on this impressive 12". 'Dust' is filled with epic washes, strings and an echoing piano riff, and was a big hit at the Miami music conference this year. Trainspotters will recognise the classic breaks that remain fairly simple, but this track genuinely stands out from the rest. Flip for a more standard dancefloor appetiser that takes less risks, but still does the job nicely.

7 MC Tali - High Hopes (Orig & rmx) - Full Cycle

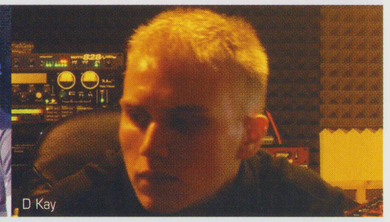
Full Cycle's first lady is back dropping the first glimpse of new material from her much talked about LP 'Lyric On My Lip'. Produced by none other than Roni Size, "High Hopes" is a energetic workout, with tightly wound breaks and a perpetuating b-line that keeps the track moving, making Tali's job fairly simple. Still, she manages to pierce through the bass-heavy track and find that hook that works. Check the b-side for the RAM crew's interpretation, just stepping up the gears a notch or two without straying too far from the original.

drum and bass reviews


Nu:Tone


Nu Balance

BC UK


D Kay

7 Drumagick - Ragga Style / Enquadro - Frontline

Pascal seems to have moved away from the liquid style with his last couple of releases. Brazilian import Drumagick drops a nice little number here very much in a Hype style with a skanky b-line and cool little ragga snippets alongside a percussive break, definitely for the low down and dirty crew. Flip for more of the same.

8 Clipz - Funk Physics - Full Cycle

Clipz shows his love of all things off-key and coin-up on this funkadelic roller. It's pure insane sleaze from the top and it breaks into a Bristol fashion bassline bonanza that s packed full of creamy dancefloor delight. Pure energy, pure vibes! The flip 'Saigon Killa' sounds like he's absorbed some of Digital's dubwize leanings and mashed it with his own bassline bounce.

7 NJC - Dholli Runner - Function

Definitely an Asian invasion due in drum and bass and I'm feeling the sound. This one has the trademark tabla drums and swingbeat vibe and it's aimed strictly at the dancefloor. The bassline packs a meaty punch and it certainly works the crowd. For DJs who like to rrrroll out the beats, it can prove a pain in the arse to mix for any length of time. It's backed with Island which has razor-sharp Headz beats an uninspiring bassline and a dull vibe.

7 Monkey & Large - Bad Selection EP - G2 Recordings

Norweigen imports Monkey & Large drop a naughty EP here for Gain offshoot G2. The title track comes with steppin' breaks and twisted synths to create a bit of a slammer. The flip 'Momentum' changes the pace somewhat as they drop a little disco and distorted synth number – nice! 'Hold Tight' fuses old skool samples, amen and driving bass to great effect.

7 Mathmatic / Eclipse & Stealth - Gaijin

Up next we have two tracks from fledgling imprint, Gaijin. "Keep on Pushin'" remix comes courtesy of US based Mathematics and features funky wah wah guitars, filtered vocals, floating strings and percussive apache breaks. Flip for Eclipse & Stealth's soulful workout, 'Bad Magic'.

8 DJ Hazard - Ready For This EP - Ganja

After his massive rise to fame with the 'No More Games EP' for the camp, dancefloor king Hazard drops another double pack bomb with this EP. The title track drops a dubby half speed flex before unleashing hell. 'Nothing Special' comes with a marching steppy vibe while 'Enuff Iz Enuff' delivers his usual brand of jump –up antics. Finally 'Hold It' will definitely make the screwface man at the back bang his head. I don't care what the haters out there may say about the current influx of jump up beats, this is built for the dancefloor and trust this guy knows how to cause havoc. Miss at your peril.

8 Laroque / Vice Versa - Good Looking

Laroque is a new artist who is making some hefty waves within the drum & bass scene right now on the back of 'Goldfinger'. 'Someone Like You' is his debut release on Good Looking, and is highlighted by its sharply-cut breaks and juicy, funk-bass riff. Flip for some pure cosmic funk from Vice Versa, giving me shivers up the spine just thinking about that plucked bass hook, complimented by some natty vox screams and horns. GLR are continuing to bring genuine fresh talent to the table, so sit up and take note!

9 Greg Packer / Bassline Smith - Good Looking

Good Looking Records take us on a little trip down memory lane with two deep, amen tracks from a couple of the scene's major players. Simon Bassline Smith takes a break from his rinsing dancefloor killa's to create 'Planet Saturn', a stunning track that could have been made seven or eight years ago. Wide-open, spatial pads and echoing horns compliment the simple piano lick and galloping amens make up this future classic. Australian import Greg Packer knocks out a more uplifting affair, with a nifty keyboard riff and hard-hitting drops on the flip.

10 Lenny Fontana - Spread Love (rmxs) - Hospital

Oooh oohh ah oooh. Spreeeaaad Lurvv... I've been singing this one round the office for weeks now – the Nu:Tone remix is undoubtedly one of the best vocal drum & bass tunes this year. This is a tune that just cannot be faulted; it perfectly blends energetic drums and bass with top notch musical elements - the vocal is killer, the guitar hook is infectious and all your fx n stuff draw it all together. The Child Support remix is pretty good too; unfortunately it just pales in comparison with the flip. They've gone for a simpler dancefloor style bouncy bassline type remix, that is cool but doesn't really make the most of the elements of the original as well. Do not miss this record.

9 Capone - Tudor Rose (Shimon rmx) - Hardleaders

'Tudor Rose' was a winner cos of the originality of the sample, combined with Dillinja's sick beats and bass. Shimon has fully done this tune justice with his remix - hailed by some as Shimon's 'masterpeice' this has got to be one of his best remixes to date. It sounds proper fresh and dark - with sick bass and absolutely firing choppy drums that switch up all over the place. This is a 100% rave tune - this is a floor-filler if ever I heard one. The flip is a Dillinja amen tearer of the old school variety - no fucking about just little mellow intro and bang.. straight into amen and ripping bassline. Solid as a rock.

9 Capoeira Twins - Manuela (Dist Minds mx) - Hope

I had Distorted Minds well pigeon-holed into that clownstep/modern jump-up category; however I'm happy to be proved well wrong with this remix. This is a really nice latin guitar and vocal number that builds nicely and would sit happily into most liquid sets. Pacey breaks and nice rolling bass are worked with latin vibe very professionally and this is probably one of the best records I received this month. Also don't be fooled into thinking this is a one-sider as there are two remixes by Distorted Minds here; the second remix is in the more traditional Distorted Minds mould, and is solid if a little unimaginative. Just stick to the vocal mix and your talking a serious tune!

9 Cyantific - Be True / Heart Beating - Hospital

Following on from London Elektricity's "Different Drum remixes", Cyantific takes the reigns for Hospital's next release. "Be True" has a distinct "old skool" feeling to it with mashup amens, luscious pads and haunting vocals courtesy of Merly B combine to create a driving track that still maintains the soulful essence we've come to expect from Hospital' output. Flip for a calmer yet equally soulful vibes.

8 Marky & XRS - Rotation / Rudeboy - Innerground

As per usual, we can expect only the best from our Brazilian amigos. 'Rotation' has been a Movement and Swerve anthem for some time now, bustling with raw funk samples and a fresh energy that sounds like Marky & XRS are banging those drums right in front of you. 'Rudebwoy' has a more obvious samba influence, scattered with tight snares, western-style guitar chords and an understated Brazilian vocal hook. Another shining testament to the globalisation of this ever-growing genre.

7 Mijatoho - Shape (Hidden Agenda rmx) - Jerona Fruits

Jerona Fruits return for their 3rd release, maintaining the high standards that we have come to expect from this juicy little label. '1912' is a moody, atmospheric roller highlighted by its crunchy beats, haunting vox line and morphing bass riff. Each break builds with subtle adjustments and effects, making this a track that will slowly creep into your mind. Flip for Hidden Agenda's take on 'Shape', another sharply produced track that rumbles along with a gritty b-line and plenty of cinematic sound effects.

8 Red One - Sweet Music - Liftin' Spirit

The 34th release on Ant Miles' Liftin' Spirits label sees Ram Records head honcho, Red One, at the controls once again. "Sweet Music" opens with percussive breaks, characteristic "sweet music" female vocal before dropping into a rolling fusion of distorted bass, chunky breaks and amen textures. The flipside sees Matrix & Fierce rework "Dont Stop" with rolling beats and "virus" style stabby bass line.

7 Cyba Chick - Cyba's Mission (Hazard mx) - London Rep

Cyba Chick is a new female MC who laces this track, flowing in the same sort of bent as Wildflower. Hazard drops his usual blend of dancefloor mayhem as only he knows how. I have to head for the 'dub mix' flip on this where you can find a few snippets from Jaheim's excellent 'Could it Be'. Rollin', but pretty standard fare for Hazard.

8 Photek - Dirty / Satisfy - Metalheadz

Photek continues his onslaught, this time dropping in on the mighty 'Headz. If you like 'Sidewinder' / 'The End rmx' you'll love this. Gritty head nodding rollidge is the flavour here as indeed, the man gets dirrrrty! I have to head for the flip with massive vocal line, tribal top line and wicked distorted synth which comes mid way – ouch.

8 V/A - The Rumba Sessions - Movement

Following up the highly successful 'Sounds of Movement LP', Movement present 'The Rumba Sessions', a four track EP featuring remixes of two of the tracks from the LP and two new tracks. Ram Records stalwart, Shimon takes the reigns for the remix of Ruffstuff & Ejay's 'Soulshine' and rolls out in typical ram style adding a slightly more futuristic feel to the originals soulful vibes. Ill Logic & Raf and Artificial Intelligence serve up two slices of soulful liquid in the form of 'Lost in This' and 'No Return'. The pack is rounded off nicely with Peshay's bouncy rework of Danny C & Addiction's 'Feel it'.

9 Calyx - The Killa EP - Moving Shadow

Following on from his recent collaboration with Dom, Calyx serves up a four track EP for Moving Shadow in the shape of "The Killa EP". For once, I'm happy to say that there's no fillers on here, all four tracks are excellent in their own way. The title track "Killa" is an angry, hip-hop sampling stomper of a tune whist "Ascension" builds slowly through atmospherics into a growling roller with tidy beats and throbbing bottom end. "Collision Course" is another roller with a pulsating bass line and percussive beats and rounding off the pack nicely is "Just You", the mellower of the four tracks which marries Spanish Guitars with upright double bass, tight beats & toned down dirty synth stabs.

7 Noisia - Silicon / Tomahawk (ft Mayhem) - Nerve

Paul Reset's label brings yet another new artist, this time I believe from Holland; Nerve A&R is truly worldwide! Anyway many new artists come and go - Noisia I don't think will be one of them. The A-side 'Silicon' is a must for anyone who likes that Cause 4 Concern type vibe, with its warping bassline and stepping drums. The mix/cut/EQ isn't perfect but the strength of the tune shines through regardless with its deep stepping vibes. Unfortunately the flip isn't in the same league, being a little too eclectic with an unusual beat pattern. However if the A-side is anything to go by you will be hearing a lot more from Noisia...

7 Blue Sonix - Will U Change - Nu Directions

Blue Sonix lends his skills to Nu Directions, a label that has had high quality out put of late. Familiar female vocals set a vibrant intro for this slab. Well-produced, simple breaks set the perfect foundation for guitar riffs set on solid pounding bass lines as swirls weave and glide. On the flip we have 'Body Language' - hard-core sounding stabs set a strong intro, mixed up with a cheeky formula piano sample as tumbling bass stabs give a 'dub feel' speaker workout. Lending some soul to the core of the floor.

7 Seba - Make My Way Home - Offshore

The Swedish beatmeister drops a cool little gem here in the shape of 'Make My Way Home'. Wicked title vocals and lush strings are juxtaposed with some live sounding breaks and soft underlying bass tones. Something a little different! Flip for a Scorpio break workout in the shape of 'In The Sun'.

7 Resonant Evil - Wrench / Resistances - Outbreak

Resonant Evil sets demonic dimensions with this blazing release for Outbreak. 'Wrench' goes heavy on the bass while playing with the sound frequencies. Bruising robotic madness for the floor. Flip for the sonic work out of 'Resistances'. With filtered old skool riffs mixed up with a heavy bass tone, this is a brawny, roller coasting, tumbling bass monster. Hardstep massive find your space!

6 Counter Strike - Tortured Soul - Outbreak

Counter Strike come correct with this firing outing for Outbreak Recordings. 'Tortured Soul' sets a strong intro that holds and captivates for the almighty drop. This is a hearty number, full of driving bass tones. Flip the wax for 'Monster Munch'. Space aged techno edged shenanigans sets the bed for female vox effects with bass lines that gallop for twisted dance floor action.

8 Tech Itch - Soldiers / The Green - Penetration

Tech Itch continues his audio assault with two more tracks in his usual "unpleasent" style. "Soldiers" stomps along nicely and isn't as tear-out as Mr Itch's usual output on Penetration. Mc Jakes provides vocal duties and it's his distorted hook that lends the track it's name. "The Green" is more manic than "Soldiers" with usual drum edits, horrible bass and sinister atmospherics. I wonder if he was a happy child?

8 Blue Sonix - Carlito / Greg Packer rmxs - Phut Bluez

Midlands' liquid funkster, Carlito steps up to remix the dreamy Blue Sonix' original of 'Beautiful', injecting some bouncy dancefloor energy. Deep, resounding drum patterns fill the long intro, with some tech-influenced synths paving the way for the vocal stabs and lush pads. On the flip, Aussie wonderboy Greg Packer twists up 'Can U Handle It', adding some warm keys, vocoded speech patterns and a crisp concoction of breaks and bongos. Both sides offer a totally different vibe, that should appeal to all those with an ear for the good stuff.

8 Greg Packer - A Wonderful Day - Phuturistic Bluez

US Based imprint, Phuturistic Bluez have snapped up the ever prolific Greg Packer for their next two releases. 'A Wonderful Day' parts 1 & 2 come as two separate 12"s with part 1 backed by 'You', a collaboration with Halifax based Typeone and part 2 backed with 'Stand Up'. 'A Wonderful Day' is a soulful number full of percussion, piano riffs, gliding strings and the sultry, diva style vocals of Rachel Claudio. Part 2

drum and bass reviews

Futurebound Greg Packer DJ Craze Red One

('Wonderful Day Revisited') see the track re-worked with the addition of Brisbane based MC Sureshock's half rapped, half sung vocals. 'You' is more of a gospel tinged number, with nice keys and rolling percussion whilst 'Stand Up' features rolling bass underpinning more soulful vocals from Rachel Claudio.

7 Jonny L - Airwaves / Listen Right - Pirahna

This latest release from Jonny L's '27 Hours A Day' LP is a taste of how diverse this character can be. Currently a favourite with Grooverider, 'Airwaves' takes no prisoners, entering with a crunchy, chopped amen that plunders along with military precision. The brooding bassline sits underneath the repeated vocal refrain "coming back on your airwaves", sounding like nothing else you will hear. 'Listen Right' is an altogether different matter, taking Jonny's own poppy vocal and slapping it over steady, sharp breaks and punchy bass stabs. Original and refreshingly against the grain.

8 Gridlok - Witch Hunt / Bad Luck - Project 51

For me Gridlock is one of those artists that has always promised much but delivered little so far; someone who will undoubtedly make bad tunes at some point down the line. When I slapped this on the deck I was like yeah this guy is seriously getting there. I'm rating 'Witch Hunt' highly; it maybe a big comparison but to me this is like Zinc's 'Ska' but with a darker edge. The wobbling bass is absolutely killer and the drums and fx support it nicely - I hope people pick up on this one 'cos it deserves to light up some dancefloors. The B-side is less memorable but fairly solid techy roller all the same. Good 2nd release for Project 51.

6 Density - Who Wants Some - Punctured Light

The first release on Punctured Light sees Density flexing some darkside vibes with "Who Wants Some", a rolling beat fest with heavy subs and menacing Evil dead 'Who Wants Some?' sample. 'Night Falls' on the flip continues the sinister vibes in a more steppy manner.

7 Moving Fusion - Remix EP - RAM

The mighty Hornchurch duo of Jeff & Spa drop a nice little double pack of remixes taken from their 'Start of Something' long player. The flamenco teasing 'Chilli Pepper rmx' is the one that's been causing a real stir here. 'I will freak your mind as we reach out…' dropping into some naughty steel drum action. 'Lazy Bones VIP' drops some triplet funk on yo ass with a riff to die for, while 'Reality rmx' gets low down and dirty. Finally, 'Roll Da Bass' does exactly what it says on the tin, rolls it out with a naughty little bass to boot. A good pack here, but I fear not Fusion's best work to date when you consider their past huge achievements.

6 DJ SS - Playa Haters / Bandwidth - Reformed

The Formation offshoot label offers a slice from the honcho DJ SS. Squelchy bass and pacey beats are the order of the day for this monster. More filler than killer but certainly does the job. The flip delivers something a bit different but doesn't really hit the spot for me.

8 Resonant Evil - Trouble Shoot - Renegade Hardware

This is what Hardware do best. Huge walls of dark futuristic flavour roll into a memorable broadcast message 'do not attempt to leave the dancefloor Trouble Shoot.' Tearout Reece bassline and steel toe capped amens complete the vibe. Dangerous! 'Salamol' maintains the steel-toe-cap vibe and sounds a bit vexed.

7 V/A - Hardware Chronicles Vol 2 - Renegade Hardware

Hardware line up some of their big guns for the second in the 'Chronicles' series. Dylan & Friction drops the massive 'Infected Spirit' which see's big synth lines rip through a wall of beats and effects. Total Science offer up more of the same with 'Positive Thinking', a sub bass driven roarer. Raiden & Flow come with 'Pigalle', for those that don't know, this is the red light district of Paris! Funky breaks, steel drums and swirling growley bass is on offer here. Finally DJ Kontrol comes with 'Murder Style', a fairly mediocre offering by all accounts.

7 Calibre - Trust / Waiting - Signature

Calibre continues the onslaught with the 3rd release on his own Signature imprint. The standard sublime chord usage is the order of the day as the man drops a subtle bass ridden amen roller. Flip for a deeper number.

6 M Code - Cybernetik / Human Error - Sinuous

This is Sinuous' 6th release and it's certainly looking all good for the camp. M Code delivers a techy monster here, synth workouts aplenty litter the intro then the reece kicks in to tear it out along with a cool bongo line. Flip for the monstrous 'Human Error'.

7 Skynet - Silverback / Choke - Skynet

Brighton based Skynet presents the third release on his own Skynet Recordings here. Eerie atmospherics and raw amens are the flavour as this rolls out droning bass and nastiness in true Skynet style, definitely one for the late night crew. Flip for more of a techier affair.

9 M.I.S.T. vs Marky & XRS - Back To Love - Soul:r

The killer combo that is MIST, Marky and XRS strikes again with 'Back To Love'; this time it's a balearic tinged stepper, full of funk and energy. The hypnotic riff that seems to just roll on endlessly without becoming tiring is superb; to me this really sounds like Marky & XRS but with that super high quality production that Marcus Intalex and ST Files bring to the table. The flipside is the follow up to the much acclaimed 'Mistical dub'; in completely the same vein as the first part this is quality stuff – simplistic but hard and heavy at the same time. This is a proper 12" that everyone should have in their collection.

8 D Kay - It's on the Way / Space Quest - Soul:r

Swiftly following on from their Soul:ution Vol.1 long player, the Soul:R crew serve up a next 12" from Austrian producer D.Kay. The a side: "It's on the Way" is widely regarded as one of the best tracks on the CD and is a driving concoction of crisp beats, swirling atmospherics, modulated bass and haunting soulful vocals. Flip for an equally impressive amen fest with old skool jungle overtones in the shape of the Epsilon collaborated "Space Quest".

9 Sonic & Silver - Space Cadet - Space

'Space Cadet' is intergalactic discofied drum and bass. It's all about the strings on this one. They stretch up from the depths and break through as the tune drops making the hairs on the back of your neck stand up and like Readybrek it'll give you a warm glow inside. This is music with emotion and feeling that still works the floor. 'Road Movie' has a more sinister side and if the title track makes you feel warm, 'Road Movie' sees the temperature dive.

8 Sonic - Bombay / Casa Miguel - Space

Sonic's Indian adventures are put to good use here, with the first of a series of Asian-influenced numbers. This is just how you imagine Bombay sounds at dusk. The massive atmospheric wash he's created is awesome: tabla drums, wailing voices and jangling sitar and the beats and bass perfectly complement the vibe. So deep. On the other side, there's a Latin-disco fusion that rushes aong at a million miles an hour.

8 The Force - The Subject / Vision rmx - Sudden Def

We're up to release number ten with the Sudden Def crew. New kid on the block 'The Force' steps up for his first release. 'The Subject' aims for the dance floor, a bass fuelled work out with edgy breaks that spirals upwards. Flip the wax for the techno flavs of 'Vision' remixed by Interrogater & Jayco this a well-executed excursion - driving breaks and sonic swirls.

7 K Step - Check My Style (M.Fusion rmx) - Sudden Def

Not as good as some of the killer remixes Moving Fusion have come with recently such as 'Chilli Pepper' or 'P-Funk' but all the same this one's a tidy little roller. Heavy reece and tight beats are like a Moving Fusion trademark these days so you can't go too wrong. The flipside is not as good, with a wicked intro that just lets you down a little bit when it goes into a Twisted Individual style steppa. Playable but not killer.

8 Drumsound & Bassline - Get Through - Technique

Following the 'Junglist' remix, Technique get straight back on the case with another couple of floor fillers. 'Get Through' is a brazen dancefloor track, highlighted by its uplifting vocals and bright orchestral stabs in the intro, leading in to a tumbling bass-workout. Plenty of subtle drum edits and effects for the bedroom listeners, and certainly enough energy to move those dancefloors. 'Dangerous' lives up to its title delving straight in with some crashing amens, a deep squelching b-line and a 'Dangerous' vox snippet. Check for the wicked Distorted Minds remix of 'Get Through'.

7 Special K & D Cruze - Growler / Cordial - Thugsake

The Blueskin boys come with the second release on their Thugsake imprint. Introed with retro strings and some nice kick/snare breaks, this drops in a nice party vibe with the bass switching every 4 bars. Simple but effective.

7 Nu Balance & Noetic - Money Shot - TOV

The 59th release on TOV sees long time DJ Friction cohort, Nu Balance teaming up with Noetic for the "Scum" sampling "Money Shot" with it's tramen beats interweaving with dancefloor friendly modulated bass. Flip for an off key, stabby roller entitled "Vision".

7 Raiden/Rawthang - Pinball / Dreadnaught - Transparent

Raiden delivers the sounds of 'Pinball'. A track full of hip-hop vox edits, driving breaks and bouncing bass stabs. Flip the wax for the sounds of 'Dreadnaught' by new kid on the block Rawthang. Deep stabs set the intro on a bed of thrashing breaks and acidic bass stabs creating a '94 vibe. Two contrasting cuts that deliver a little something for everybody.

8 Friction & Nu Balance - Robocop - True Playaz

I'm all for film-sampling drum and bass. This one does it in a smash and grab kind of way that doesn't pay much respect to the source. Anyway it's got to be Friction's & Nu Balance's biggest tune to date; it's a killer tune that has been smashing from London to LA, Manchester to Melbourne. Nasty mid-range bassline sweeps and party subs combine with ramraider amen drums. Doesn't score highly in the originality stakes, but its disgusting effect on the dancefloor makes it a winner for sure. Deeper tackle on the flip with 'Slipstream'.

6 Bjork vs Majik Star - Untitled - Unknown

Trance-influenced tech is the order of the day here with Bjork's heavily effected vocals sitting over trance-style leads, reece bass, chunky rolling beats and soaring strings. One for the 'hands in the air massive'.

8 V/A - Drum & Bass Fiesta rmxs - V Recordings

Drumsound & Bassline get the nod to remix Danny C's Happy Hour and keep the smiley Latin sound in place while underpinning it with tin-pan drums and rolling bouncy bass. A.I goes to work on Sonic's 'Make Me Wanna' keeping the piano hook and vocal of the original while beefing it out with amen drums and neon bass. Solid, but you expect a little bit more from mighty V.

7 V/A - Ultraviolence EP - Violence

US drum and bass is coming on strong and at the cutting edge of the transatlantic attack is Hive. The one track on here that gets the pulses racing and will shift the units off the shelves is Hive & Gridlock's 'AC DC', a metal-coated banger that sounds like it might go down well at a sacrificial killing shindig. 'Danger Girl' is darkside drum and bass that drops with plenty of fizzle, Kaos contributes the bugs in the system amen rinse-out 'Expanse' and finally Hive & JuJu offer Headhunter, a track with masses of potential but its let down by a flat bassline. Also check for Gridlok's 'Heatwave' forthcoming.

9 Futurebound, Codek, Jaquan - Blind Cobblers.. - Viper

After several cracking releases on Infared, Timeless & Moving Shadow, Liverpool based Futurebound has set up Viper Recordings and what a first release this is for the newborn imprint! "Blind Cobblers Thumb" is apparently dedicated to Alfie, a well known abusive tramp from Liverpool and sees Futurebound once again teaming up with Jaquan. The tracks starts with atmospherics and bleeps, slowly building until the drop when it takes off with tough beats and distorted but funky bassline. "Pied Piper" on the flip sees Futurebound this time teaming up with Codek for a dirtier affair with haunting pan pipes and instantly recognisable "Bootys Gonna Getcha" vocal.

7 John B - Blandwagon Poo's - White

The most controversial dnb tune, well... EVER has somehow made it to vinyl. And yes, it WAS funny the first 10 times I heard it. But now it's just looking like what it is, a blatant publicity stunt to shift a few units and gain a few extra column inches. Which of course, is exactly what it's done! At the end of the day though, do we really need this "my music is better than yours" mentality in our scene?

8 DJ Zinc - Hidden Track - White

The master blaster DJ Zinc certainly hits the mark with this, a tune that has been battered of late. Battlestar Galactica vox makes way for more of a steppy affair than we are used to, but trust me, Zinc drops his usual bassline fix, he's got the formula for a smasher locked and he doesn't dissapoint with this. Flip for more of a snare ridden head nodding affair.

7 Future Tech - Turn Up The Bass - Worldwide Audio

The Derby crew come with another goody in this 12". They come with their usual brand of ruffneck riddims, swirling party synths and general dancefloor devastation. The flip is a pulsating trance meets drum & bass stormer.

6 Gabriel - Horrowshow VIP / Encounter - X Factor

Here we see 'Horrorshow VIP' remixed and re-licked for today's dance floor. The memorable vox edits have been cut up, sprinkled and tossed into a mix of driving bass lines and hardcore flavoured swirls. Flip for the tantalising sounds of 'Encounter'. Haunting Sonics sweep over bruising sub-lows and whispering male vox effects. This cut is taking it back to the day – for the headstrong massie!

8 Basement Jaxx - Lucky Star (Dillinja rmx) - XL

You can't really recognize any element of Basement Jaxx work on this but you can certainly hear the ghetto tones of Dizzee Rascal as he drops 'fix up, look sharp' type vox. Standard Dillinja remix flavour here; sick bass, long drop and snapping beats; vocal version on the A and a 'dub' version on the flip. The dub version is probably the better as I for one am not sure about Dizzee Rascal's rudeboy screeching; although if your feeling that vibe it sits well. It's Dillinja innit - what do you really expect.

Compiled by: Killa Bee & Carl Suspects

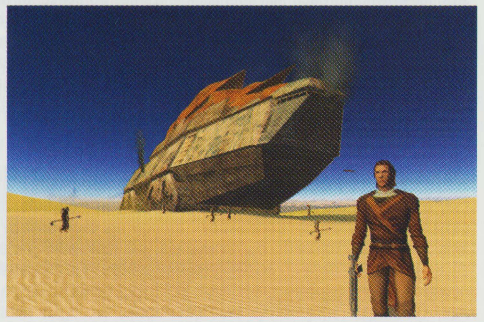
game reviews

NEWS

True Crime Update
Just to update you on the hotly anticipated 'True Crime' - they have just released info that you can play as none other than Snoop Dogg and roll through the streets in a custom convertible, complete with hydraulics bustin heads. The demo looks sick - GTA3 with more attitude BO!

Gameboy Advance SP
When I was just a little yuteman – the Gameboy was the one; bare mans were rocking Tetris link-up at school and all the rudeboys were trying to lash them off you. Switch up to ten years later and Nintendo are rocking the Gameboy Advance SP, which I have to say is fucking sick. It looks a lot cooler than all the other hand-helds; it plays basically like the old Super Nintendo (and has a lot of the old games available such as Mario World and Mario Kart). The lovely people at Nintendo hooked us up with one and we've barely put it down since; full colour graphics, wicked controls, pocket sized and fully rechargeable in just a few hours – this is seriously good for those boring plane/train/bus/tube journeys.

REVIEWS



Star Wars: Knights of The Old Republic (X-Box)
There are many Star Wars titles about, and many games that don't really give you the same vibe as any of the legendary films; this one is a little different. Although it has no familiar characters, it is based on the early days of the Star Wars; featuring (surprisingly) the Knights of The Old Republic. It's basically half action, half role-play type affair where you build up your character via numerous missions; you can also choose the dark or the light side of the Force through your actions and interactions with other characters. Eventually becoming a Jedi and battling either to control the galaxy in a evil manner or save the Republic from the Sith badmans. This is definitely one to bill up and play cos the film interludes are long but worth watching. KB.

Darkness – 9/10 (sway to the Darkside - go on proper cold)
Sampleability – 6/10
Playability 7/10 (difficult but very addictive)
Overall 8/10

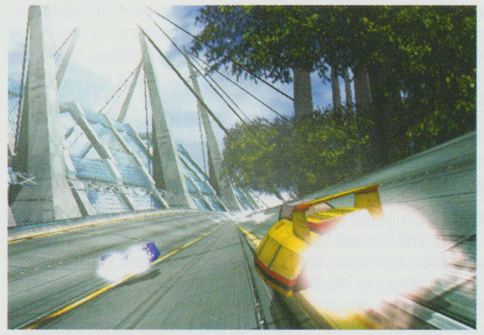
Pro Evolution Soccer 3 (PS2)
The No.1 football game series by a distance (all you FIFA boys – wake up and smell the coffee) brings the latest version with this the third instalment. This game is baaad – football games are the one and this is killer. Having ironed out a few of the flaws from the Pro Evo2 and added a much more realistic ball animation/detection thing has improved what was an already blinding game. They've also buffed up the master league section of the game where u build your own team up; so the whole thing has a greater degree of longevity to keep you on the vibe. As with the last one the only real problems are the lame commentary, and the player names are all fucked – but you can get an unofficial update disc that sorts out all the kits, logo's and names in a few minutes for £7. Go forth and buy . . KB
Darkness – 1/10 (the odd crunching tackle)
Sampleability – 0/10
Playability – 10/10
Overall – 10/10

Kung Fu Chaos (X-Box)
Although this has been out for a little bit now, we felt that it had to get a mention as this is one of the most killer multiplayer fighting games to grace my TV. The theme is basically B-Movie Kung Fu style animated in a fairly cartoony kind of style; but they got the vibe just right. The game is basically made up of film style short levels where up to 4 people can compete in pure mayhem; bustin' each other up with a variety of simple combo's and taunts. The directors commentary as you fight is pure jokes and there are loads of little sub-games which are seriously addictive in multiplayer mode. This is one of the few X-Box games available on a budget too – so this one is a must. KB
Darkness 4/10
Sampleablity 2/10
Playability 9/10
Overall 8/10

Midtown Madness 3 (X-Box)
A bit like an advanced Crazy Taxi, this is a multiplayer driving game based on driving like a nutter round either Paris or Washington. What astounded me the most about this game is the sheer size of the maps – just driving around there is loads to see and plenty of stunts to take on. The actual gameplay is OK if a little repetitive – basically driving in missions around the city which take the form of races, checkpoint time trials or pursuits. Although I think where this game really comes into its own is online where you can have serious multiplayer battles. The graphics are superb as is the control of the car; and the levels are fat but the actual playablity isn't what it could have been. If you've got X-Box live then I would go for this otherwise you need to seriously love driving games to make it a worthwhile purchase. KB
Darkness – 0/10
Sampleability – 0/10
Playability 6/10
Overall 7/10

Super Mario Bros 3. (Gameboy Advance SP)
Now this is hardly a new game; as it was originally out about 10 years ago; but it has been ported over to the new Nintendo handheld. Now I smashed this game the first time round when I was a kid and was pleasantly surprised when I turned it on to find that it hasn't changed one bit and all the platform fun is still just as addictive. This has lost absolutely nothing and is brilliant to be able to bus a couple of levels on the bus.
Darkness 0/10
Sampleability 0/10
Playablity 9/10
Overall 8/10

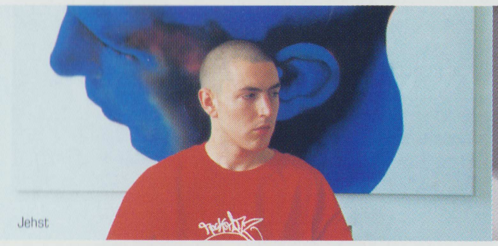
F-Zero GX (Gamecube)
Now this is something you don't see every day - a Nintendo game developed by Sega, and one of Big N's flagship titles at that. No surprises though, Sega have come with the goods and delivered some of the fastest and smoothest graphics I've seen. This is floaty motor racing at its eye-watering best. Unlike Sony's Wipeout the racing in F-Zero has always concentrated on pure driving skill rather than big weapons and you'll need every drop of it. This is a hard, hard game. The opponents, and there are 29 of them, show no mercy especially on the harder difficulty modes and will bump you off the twisting tracks at every opportunity. The 26 tracks themselves are torturous, schizophrenic monsters full of loops, tunnels and crazy-ass jumps all of which hurtles past at speeds over 2000kmph!! All this is presented to you at a silky-smooth 60 frames-per-seconds and with perfectly balanced controls the racing soon becomes second nature, though not before you've smashed your controller into lil' bitty pieces after hammering into 'that' wall on 'that' bend for the twentieth bloody time! Nevertheless that Nintendo/Sega magic just keeps you reaching for that broken pad and dragging you back for one more race. This combined with plenty of different game modes, grand prix, timeattack, multiplayer etc. and a ton of goodies to unlock makes for plenty of replayability and will keep you coming back for more - that is until you run out if controllers. F-Zero GX... damn hard, but damn good. Blink and you'll miss it!
Darkness - 3/10
Samplebility - 2/10
Playability - 9/10
Overall - 8/10



F-Zero Competition.
For all you lucky gamers we have acquired 3 copies of the unreleased futuristic racing sim.. 'F-Zero GX' for the GameCube – so if you want to win a copy all you have to is e-mail your details to the following address and 3 lucky random winners will be drawn out of a hat. Send your entries to competitions@atm-mag.com

blunted beat reviews

compiled by SOTO & kingsley marshall


Jehst

Future Funk Squad

Underworld

Leftfield

Four Tet - As Serious As Your Life - Domino

Like the spectacular selection of a particularly messed up crate-digging crack fiend, Kieran Hebden again demonstrates his enviable ability to flex funk beats in the same breath as improvised jazz interlude. This remixed four pack ripples with invention, a sleight acoustic refrain only just managing to keep lock rocking jeep beats and sharp slivers of electronica in check. (KM)

Glass Domain - Glass Domain - Clone

Either an unexpected reissue treat or a vinyl devaluing curse, depending on whether or not the reader is already in possession of a copy of Clone's hard-to-find clear vinyl debut release, 300 of which were given to friends and associates back in 1991. Motor city rules over this roost, where Detroit minimalism finds itself fused with an occasional Germanic electro aside. The announcement of producer Heinrich Mueller that he came out of the closer within the ever so slightly peculiar 'Fairy' remains thankfully unexplained. (KM)

Dual Control - Stoned Mason - Grand Central

Mike Ball and Phil Davis pimped from the public relations at Manchester's premiere beats emporium before making the studio switching themselves a couple of years ago. This latest episode from the pair connects jangling spaghetti western refrains with menacing sweeps of orchestration and low riding thump of clipped beats. 'Spring Again' is the highlight, roping Loretta in to belt her vocal over a musical menagerie where a ribbon of guitar orbits all the usual synthetic bells and whistles. (KM)

Stateless - Leave Me Now (rmxs) - Freerange

Jamie Odell and Tom Roberts continue to tout their esteemed imprint as the home of contemporary fusion, and there,s little doubt that the label has left a number of its contemporaries floundering in the wake of their glittering repertoire of funk-flecked house. This latest offering is true to type, with a sprinkling of key work embellishing a genteel club backing, topped with Carleen Anderson vocal stylistics. Lovely. (KM)

Various - Flexi Sex LP - Trunk

In the days before the internet and cabled-in credit-card funded filth appeared on the television, flexi-discs cover mounted on ropey top shelf mags operated on the outer limits of UK porn markets adventures in 'multimedia.' Dutifully, the ever hard working Jonny Trunk has sought out and boosted these recordings for a timely reissue of awfully English, and terribly seventies, filth. Think starlets talking dirty in a lounge lit with lava lamps and a sleazy fake fur, funk ambient backing. Do with this what you will. (KM)

Various - Rephlexions LP - Rephlex

The thoughtful synthetic clunks and schizophrenic broken beat rattle of Yee King's tearful opening to Rephlex's second compilation of braindance quickly serves to reinforce an already mighty reputation. Whether rattling techno or lo-fi electronic explorations, the labels roster have pushed out at the boundaries of dance culture with a respectable modesty for over a decade, setting themselves aside from their contemporaries through parcelling their machine music with a brown paper of human emotion, missing in so many of their more Teutonic contemporaries. In a word? Essential. (KM)

Sketchie - Blood at Willow... - Lumenessence

Having set out his stall with collaborative actions with Req One and Mummy Fortuna, Joe Shetcliffe strides out on his own with an impressive four-track volley for Brighton's latest lo-fi luminary. Whether straining big beats through reliable keys, or lighting a gloomy Shadowesque world view with sparkling guitar and hopeful slivers of melody – echoing the work of Dan Berridge's Broadway Project in their chipping out a semblance of sense from vast sample constructs. (KM)

The Earlies - EP 4 - Names

The Earlies follow in the footsteps of Homelife and Calexico in their avoidance of the genre border patrol. Think a synth obsessed Coral, a time machine-equipped Byrd's or a Chilli Pepper who had embraced prog-rock early on in their career, and you'd be half way to describing the sound of this hotly-tipped half Lancastrian, half Texan four-piece who successfully bolt optimistic lyrics to weeping synths, strap sleigh bell percussion to warbling woodwind and wandering keyboards to a chugging rhythm sections. (KM)

310 - Opposite Corners - The Leaf Label

Tim Donovan and Joseph Dierker successfully connect Andrew Sigler's lyrical message with jittery beats through the use of vast swathes of strum within this seven-inch sampler for the duo's latest album as 310. Indeed, Sigler deftly dodges the plectrum right through to the closing cries of 'Opposite Corners,' before a soaring electric guitar finally brings him down. 'Extra Virgin' completes the package, a place where fairground keys rattle around in a barrel containing only the occasional strobe of percussion. (KM)

National Forest - Folk - Faith & Hope

Despite thrashing out all manner of electronic oddities at his weekly residency at Scarborough's Bulldozer, Dan Cowley's alter ego takes both its name and its musical influences from yoghurt eating West Coast rockers Grandaddy. This third of three singles released in conjunction with his eponymous debut full-length stretches softly spoken lyrics over the gentle push me/pull you of acoustic guitar and polite electronica. Lovely. (KM)

J.S.T.A.R.S - Spansules - 23

Steve Cobby continues to debunk his previous incarnation as sole provider of the Fila funk, with another dance mish-mash under his not-so-secret J.S.T.A.R.S sobriquet. While the title track jacks its body to the strobe lit thump of tech-house, the wonderfully titled Loose Nuke Threat chooses to scuff its shoes to ska – gravelly parps of brass busting moves over an oompah back beat and bass and some grinning key work. (KM)

JEHST - Run Hard - Lowlife

With hip hop having not looked so healthy for some time, it takes something different to stand out from the army of MC's running their beats to the shelf. Jehst's low slung apocalyptica certainly takes the high ground however, with the cortege-paced 'Run Hard' - is first land grab from his forthcoming Falling Down LP - taking few prisoners. (KM)

Alias - Muted LP - Anticon

Anticon veteran Alias follows his stunning Other Side of The Looking Glass debut with a second album of foundation-shaking, low frequency oscillations. Other than the occasional lyrical aside - Markus Acher sounding uncannily like Neil Tennant in 'Unseen Sights' – the album is primarily instrumental, but instrumental in the way Future Sound had it thought out before they fell off the art-house wagon. In fact, this multi-faceted production is iconoclastic in its ruffling of the institutions of electronica – made up of one slice of Orbital (prior to those few gigs at Glasto went to their heads), a dash of PE (before Chuck hit the lecture theatres), and a peppering of Kraftwerk (prior to Ralf Hutter began obsessing over gear ratios). In fact, Muted is perhaps best described as just another 13 reasons why hip-hop doesn't suck in 2003. (KM)

Nick Luscombe - Flo Motion LP - Kudos

With commercial radio dutifully fulfilling the endless thirst of the masses for nostalgia and pop pap, it has been left to a handful of selectors to represent the cutting edge. While Giles Peterson holds the fort at Radio One, Nick Luscombe has championed all things left of centre via his Sunday evening slot on XFM. This first volume in a series of proposed compilations captures his love of the left-field with some aplomb, Jaga Jazzist's gentle Lithuania giving way to favourites from Jimpster, Manitoba, Talisman whilst demonstrating his fascination with the Far East, with contributions from Rei Harakimi and Tumi. (KM)

Minotaur Shock - Rinse - Melodic

Not quite a follow up to David Edwards life-affirming debut, Chiff Chaff and Willow Warblers, but rather a collation of early singles. From the New York street scene sketched out within '46 Tops', through wobbly bass window rattler 'Stack on Rat' and 'The Downs', which drips from the speakers like some manner of musical mercury, Edwards is perhaps more comparable to kung fu hip hop architect RZA than any of his label mates at David Cooper's accomplished Melodic. His connection of minimal arrangements and repetitive refrains with offkey song structure and thumping beats enters the ears by osmosis - colouring the room rather than dominating it. Recommended. (KM)

Breaks

Future Funk Squad - Press The Button - Shadow

Glen Nicholls aka Future Funk Squad makes his debut on Shadow Cryptic with two slices of break-beat pressure. First up is a heavy bass lead affair in the shape of 'Press the Button'. With a sample that sounds like it was taken from a seventies BBC synthesiser tutorial, 'Press the Button's' retro drums and killer layered basslines are twisted up in a deep, synthy vibe that is sure to lock feet to the dancefloor wherever it's dropped. Flip over for the drifting breakdowns, shifting bass and bongo fuelled funky head nodding breaks of '9 Below' - a sure-fire autumn break-beat stormer, (and probably the better of the 2 tracks with plenty of support from break-beat's leading lights!) (3.5/5) SOTO

Walkner.Hinternaus - Pinrose EP - Simple

The second single on the excellent Simple inprint for this Austrian duo sees them build on their distinctly European take on the breaks sound. As ever on Simple records you get that kind of stripped down approach that cuts back and frees up space for the tracks to really build in a subtle layered way. There's slinky, rubbery bass and layers of percussion and instrumentation and, simply (mm? eh?), lovely music! There are trumpets and clarinets and then there's the remixes. Christian J and Evil 9 turn up for work and put in a full day down the office without a doubt, but we still think the original 'Pinrose' is the best. (4/5) SOTO

Underworld - Born Slippy (rmxs) - JBO

Well it's been 10 years since Underworld came to prominence and they've certainly put out a few memorable tunes in their time, the most well known being 'Born Slippy' (though not their best by a long shot in our opinion, but everyones got their own preferences!) The reason we're reviewing this is because in amongst the new Underworld remixes, the London Elektricity remix and even a Paul Oakenfold remix is the excellent Atomic Hooligan remix. Bought to JBO's attention by their cheeky bootlegs of Rez and Cowgirl, they've really done themselves a massive favour and shown they can easily hold their own against some of dance music's biggest players. Their mix is a kind of mid-set low-slung groover that will fit into loads of styles from breaks through to house. Timeless quality. (4.5/5) SOTO

Dani Siciliano - Walk The Line - K7

Perhaps best known to downbeat fanatics as the vocal velvet behind the lyrical tricks of that self styled physician of well-constructed house Matthew Herbert, K7 kindly lend Dani Siciliano some studio time of her own. This first single from a forthcoming album sees Dani outmanoeuvred by self-styled Ukulady Mara Caryle, who steals the thunder of pitch-shifted wobbler 'Walk the Line,' by recoding the original into a beautifully brittle swing time spiritual. (KM)

Ralph Myerz/Jack Herren - Casino - Emporor

Why can't we get more tunes like this? It seems that Zoot Woman / Les Rhythmes Digitales / Jaques Lu Cont, (or Stuart as his mum knows him), cannot really make any duff tunes. This is effortless dirty funk with lashings of sleaziness rubbery bass guitar and a mucho catchy bassline. There's also some really lovely electric piano / rhodes touches. The only problem is that it's too short, it's only half a side and it fades out at the end which is slightly bothersome. Still fuckin' ace though! (5/5) SOTO

Nu Breed album Samp - Bring That Sound - MOB

In anticipation of their debut album we are provided with 2 EP's of tracks from the long-player which will further establish Nubreed as one of Australia's finest breakbeat talents. Always straddling the areas between progressive, dubby and ever so slightly steppy breaks sounds, (coupled with their ever present worldliness), they manage to combine all these influences without going too far into any. Bring That Sound is our favourite of all the tracks on offer, mainly because of the tight dirt of the squashed wobble of a bassline that attacks you from about half way through! (4/5) SOTO

hip hop reviews

compiled by sireman

Biz Markie

Vadim

Diplo

dj yoda - how to cut & paste - antidote

Well this one is definitely for us ageing B-Boys! Yoda takes his inspiration from NYC's DJ Spinbad for this 80's pop hop mega mix. Yoda delivers a scratch based nostalgic trip back to the 80's. A real roller coaster of memories sees the likes of Nice and smooth teaming up with Johnny Hates Jazz and the theme from Cheers getting a rough turntable roasting. Shouts from Timmy Mallet, Pat Sharp and Robocop cement this compilations position high up on the Xmas novelty LP hit list. This is the 3rd in the Cut and Paste series for Yoda and the last before he releases his solo LP next year. He claims to have cleansed his soul of all things 80's and is now looking to get back to the grimy roots of hip hop, but to be honest I would not count out Rick Astley spitting some bars on his next project. Entertaining if your over 25, bewildering if your not.

biz markie - weekend warrior - groove attack

Biz Markie IS hip hop, he's lived it all his life - a DJ, Producer, Beat boxer, Rapper, Record collector he's all that and more. He DJ's at parties for the cream of the NBA and hangs out with P Diddy and he was rocking a dress when Dennis Rodman was still in pampers. He's a legend full stop. His new LP is super nice, plain and simple it won't hit the charts, it probably won't blow up but the music is spot on as Biz continues to do his own thing. Don't expect Neptunesque engineered drums expect songs about Chinese food and Lionel Richie samples. Lovely.

ty - wait a minute - big dada

Taken from the very good and very British album Upwards, this is Ty's new single that features remix work from two stepper Sticky and soul boy Dwele. I really cant fault this 12" I love it and you should too. It honestly fills you with a sense that domestic urban music is in good shape.

project blowed - the good brothers - decon

The much-respected west coast lyricist Aceyalone returns with the rest of the Project Blowed crew for this latest offering of thinking mans hip-hop. The crew hook up with new skool producers RJD2, PMG and Fat Jack however this injection cant really disguise the fact that the LP sounds a little dated and it struggles to rise above the glut of mediocre independent releases of a similar ilk that we see far too often. "Give it Here" is definitely the standout track and Pep Loves verse really ignites but it cant save this LP.

black grass - black grass - catskills

Brighton duo Mex and Carl Faures debut album hopes to fuse all the good bits of club music the two have experienced in the past 10 years or so. For Mex it was all about the beats and funk of hip hop whilst Carl fed himself on nu-jazz a slice of house and a fair old dollop of drum and bass. Put the two boys together and they come up with a bass heavy mash up of beats, rhymes and verse of varying speed, content and direction. There is a bit of everything in here, it's hard to word as written musical genre listing is just damn nasty so I wont bother. I do however suggest you bother to find this excellent album of quality eclectica (Aaaaah sorry).

foreign beggars - asylum speakers - dented

This bunch of UK multinationals has steadily been building their rep via tight live shows and classy 12" releases via their own Dented Records imprint. The Foreign Beggars are definitely going about things the right way and their debut LP although in my opinion too long is an excellent record. Asylum Speakers has surprisingly laid back production, Dag Nabbit's beats are really a breath of fresh air uplifting and melodic in a world that's swamped with darkness. Chief lyricist Orifice Vulgatron spins rhymes often nasty often vulgar (of course) that creates a musical paradox that makes you believe the album really was crafted by love of the music and nothing else. This is a very strong underground debut LP.

the raz - birth of a price - sanctuary

The RZA, Wu tang founder and general hip-hop guru brings his new album for the winter. It,s loaded with weed smoke and laced heavy with sleazy pumping beats. This is a real atmospheric collection with the LP rarely getting over 100bpm tops. Typical RZA rasping beats and rhymes are offered up to drawn out hooks, trumpet squeaks and car crash sound effect. A must for all RZA Wu Tang aficionados and an excellent return to form for the artist formerly know as Prince Rakeem. With the Kill Bill soundtrack also hitting hard RZA's plan to in his own words "Re-launch Wu Tang fever" is well under way.

jehst - falling down - low life

J Stars debut LP has been a long time coming however that's not to say the guys been lazy. Jehst has been doing the all-important groundwork for this LP over the last couple of years. Trickling through releases while maturing his music and his stage shows like a fine wine. His fan base has grown country if not Europe wide and he now undoubtedly has one of the strongest followings ever seen on the underground genre. It's this following that has enabled Jehst to produce an LP that is devoid of any influences other than his own, this is his music for his people. Laden with urban metaphor and positively sweating the inner city hew that both artist and followers breathe. Falling Down may not be an instant classic to all but it's a soundtrack to life for some.

v/a - stereo pictures 3 (vadim mix) - jazz fudge

DJ Vadims first ever-official mix does not disappoint with a broad cross section of music Stereo Pictures caters for all tastes and conditions. Vadim creates a soundtrack in his mind for an unmade film. The mix features the usual obscure spoken word samples, percussive creaks and cinematic effects that have made him loved the world over by hardcore heads to beard scratching electronicants. The mix features Jazz Fudge underground favourites such as Killa Kela and Blu Rum 13 while also stepping in to the arena of drum and bass via old skool faves from Photek and Roni Size. Keeping with Vadims multi national ancestry we are also taken on a brief jaunt into world music via Solo Los Solo and The Gotan Project. The mix is perfectly executed and timely launched in a time when compilations these days seem to stand for a byword for dross; Stereo Pictures Volume 3 is head and shoulders above the rest.

lifesavas - spirit in stone - quannum

lyrics born - later that day - quannum

Two new long players from the Quannum label, whom recently in my opinion have been under performing however these two releases have brought them back with a force. Lifesavas are a duo from Portland; Oregon who's debut LP is really a thing of beauty. Amazingly this does as the press release says by refreshing your love for good hip-hop. The LP really builds via the excellent tongue in cheek story telling of "Hellohihey" to the killer collaborations on Emerge the record is definitely a fresh and potent mixture of new hip hop seek it out. Berkeley's favourite hip-hop son Lyrics Born follows hot on the heels of the Lifesavas with Later That Day. From the opening LB's gruff funk driven vocals smash through the speakers and grab your eardrums. The album is infused and enhanced via sweet vocal licks, Tommy Guerrero's bass and some disco fuelled production. This is not your average hip-hop LP granted, but Quannum is not your average hip-hop label and that's a good thing.

the procussions - as iron sharpens iron - traffic

This west coast underground crews debut LP is an up tempo affair that really takes hip hop back to the golden age of beats, rhymes and life. Although the group's sound is not different it's executed well and the LP reveals itself to be a true hip-hop fans hip-hop LP if you see what I mean! Taking their sound from crews such as J5, P.U.T.S and to an extent Dilated, The Procussions have put together an LP which although nothing new is tidy enough and keeps the listener interested with nice ear friendly beats and tightly delivered hooks and flows. A solid debut.

ghost - ghost stories - breakin' bread

He used to live in Norwich now he lives in London. He's been making beats for ages (hasn't everyone), this is his first EP. The EP features underground lyricists Tommy Evans, DPF, Kashmere, Verb T and Asaviour. It's a well made solid affair that rises above the usual UK nonsense. Although not complex the music is tasteful and has been well applied to each of the mc's characteristics. The best bits on the EP come from Asaviour his rhymes and general flow on record are surely destined for greater things. One to this EP is the mind numbing DEDICATION where a load of overused hooks are pasted together to form some kind of homage to hip hops icons by no means original and it made me cringe.

diplo - epistemology - big dada

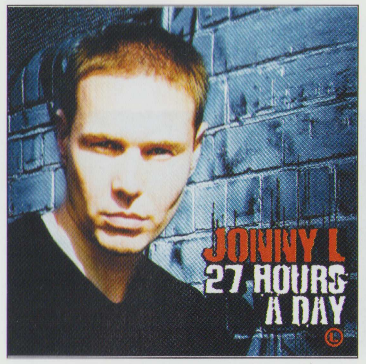
Well this is new. Instrumental hip-hop, hmmm never heard of that before! Or maybe it used to be called something else that no one can say any more without immediately combusting. Diplo hails from Mississippi and currently lives in North Philly his crew Hollertronix have been touted as the next big DJ thang. No doubt the sound is fresh but is it fresh just coz we haven't heard it for a year or so ? All musical types are thrown into the tracks from rock via techno to booty bass to broken beats and back to reggae and of course hip hop. So hey, lets not get bogged down with what it is lets just enjoy a single that is both challenging and entertaining to the listener. Nice samples that make you smile nice fuzzy intelligent beats that switch from 90 to 200bpm in an instant. This is good no doubt. The electro driven "Summers Gonna Hurt You" Is the 8 min highlight, listen up and get ready for the long player.

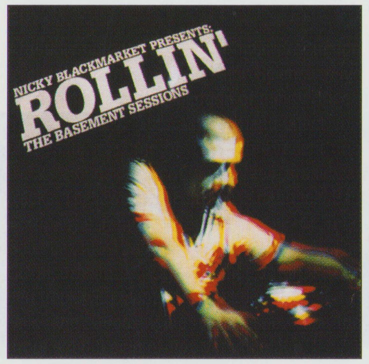
fresh dimensions 001 - king kim bootleg

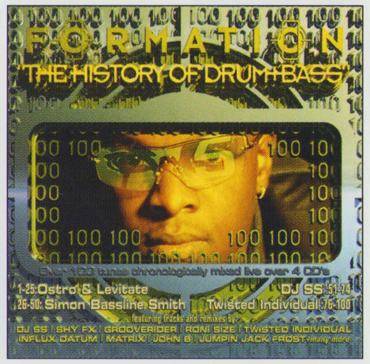
If you like the AV8 bootlegs then this is going to be right down your street, in your front door and making itself at home on your 1210's. One of the all time great party joints 909 Number goes in the blender with Pump It Up and boy is it a marriage made in heaven. In a club, soundsystem stylee, wherever, if you consider yourself a turntable terrorist you need this artillery in your box.

broke 'n english - nothing will come of it

Already smashing it in the clubs and at foreign excursions like Snowbombing, Manchester's hottest new hip-hop collectives drop their debut EP. Comprising of the core duo of Strategy and DRS (Good Looking) and featuring members of the crew like Bandit they lead in with the harp-infused 'Foolish'. Lyrics like 'There must have been something special, in my pops crotch!' show an inspired pen at work amongst the polished beats. 'Another Mission' warms the soul with jazz-inflected beats. My favourite has to be the club trembler Weekend Love that comes across with a smokey basement horn section, randy beats and a nod to the Brandy and Blunt heads. Hip-hop from the rainy city streets that hits hard but still rolls with 'nuff joke. Watch this space.







drum & bass

➲ jonny l - 27 hours a day
pirahna 7

Apparently, Jonny L has not listened to any drum & bass during the making of this LP, locking himself away in his studio for weeks on end. When you play one of Jonny's tracks after any current d&b tune, you will notice the difference; the beats sound unique, the bass reaches frequencies that you didn't know existed and he even lays down vocals on a couple of tracks. Highlights include the George W sampling hit from this summer, 'Let's Roll', with its driving, military amen edits and brooding bass hook. 'Listen Right' takes it to the opposite extreme, sounding like a beefy pop tune with Jonny crooning a smooth R&B vocal over the dirty beats. 'Geronimo' is a genuine dancefloor nugget, each section of the track enhanced by a different break or effect, as the hypnotising synth-bass gets right under your skin. Also check out the syncopated rhythms and booming subs on 'Warehouse' and the Iraqi foreign minister sampling 'Lets Roll Revenge'. The intricacies of these tracks may not appear obvious at first listen, but every one of them stands up on its own as truly original and personal music. '27 Hours A Day' is an intriguing insight into the mind of this former True Steppa, who has decided to take the hard route and be himself.

➲ v/a - hospital mix 3 (nu:tone mix)
hospital 9

Hospital's reputation for quality has been reinforced of late with some cracking releases in the shape of High Contrast's "Bassment Track", London Elektricity's "Different Drum remixes" and current ATM office favourite: Nu:Tone's remix of Lenny Fontana's "Spread Love". All of these tracks feature in this mix, alongside a selection of released and soon to be released tracks from both Hospital and sister-label, M*A*S*H. Nu:Tone's mixing is more than competent as he blends the tracks together in a manner that befits the whole soulful, laidback vibe of CD. Other tracks of note, are Cyantifics excellent "Be True" and a cheeky version of London Elekricity's Billion Dollar Gravy, "Zillion $ Gravy".

➲ v/a - rollin': bassment sessions
azuli 7

The fourth installment of Nicky Blackmarket's "Rollin'" series sees Nicky managing to find enough time in his hectic schedule to roll out a selection of fresh dubplates. Up-front dance floor is the vibe here, kicking off with Cookie Monster's "Zippy", a track oozing with typical Infrared quality and vibes, rolling into Fresh's "Rock Demon", the much more sedate flipside of "Foreigner", through tracks from Ray Keith, Break & Squire, High Contrast and brand new tracks from Hype ("Hands Up") and Roni Size ("Full Contact") and Simon "Bassline" Smith & Drumsound ("Tin Man") amongst others. For me personally, the mixing feels a little loose and rushed and maybe a bit more time could have been spent on the product as a whole. However, Nicky's selection as always is top-notch and on the whole, "Rollin': The Bassment Sessions" is well worth a listen.

➲ v/a - j majik: fabric live 13
fabric 8

The 13th in the series of Fabric Live mix CDs sees Infared head honcho, J Majik take the controls for a selection of upfront dancefloor smashers. The CD features plenty of tracks from his own imprint, such as the brand new 'Me Lever' and J Majik & Wickerman's 'Flesh wound' alongside the about-to-be released 'Pitbull'. Other points of note are Movin' Fusion's remix of Pascal's classic P Funk, Dj Craze's VIP of Baron's massive 'Nosher remix' and Fresh's rework of Clipz's highly successful 'Cuban Linkz'. The mixing is extremely tight and the tunes flow well giving the whole package an overall 'slick' feel.

➲ dj marky & xrs - in rotation
innerground 8

The mighty Brazilian imports that are Marky & XRS recently started their own label with the release of 'Rotation'. Couple this with their previous chart success of 'LK' it was only going to be a matter of time before they penned an album, and here it is. Scheduled for February of next year, we have been blessed with only a 6 track sampler which should give some indication of what to expect. On board this holds already-classic gems like 'LK', 'Rotation' and the Soul:r released 'Real Good'. 'Moments of Lust' enrol's the talents of the sublime Vikter Duplaix, who as expected laces this soulful summer vibe nicely. 'Dia De Sol' is a rollin' latin flex feat the unimitable Gilberto Gil. Finally, the underrated Cleveland Watkiss delivers the vocals for 'Breeze'. If you like your beats quality and soulful and know what these guys are about, then this album is sure to satisfy. Bring on the full release!

➲ tali - lyric on my lip
full cycle 8

Again a 6 track sampler, this time from one of the greatest voices ever to bless Drum & Bass. From her New Zealand roots to being taken under the wing of a certain Full Cycle camp, it's plain to see that these guys have an eye for talent, see their previous work with such vocalists as Dynamite, Onallee, and Leonie Laws. For Tali, the time is now for her to showcase her talents to the fullest. If you don't know about this lady, then where the hell have you been? 'Blazin' kicks this off as Tali spits about blazin a lyrical trail through your mind, better run if you don't want to roll with her bass! 'Airport Lounge' takes things down a more relaxed avenue, while 'Don't Blame Me' see's her draw for a downbeat soulful flex. 'Grey Days' takes major influences from fellow Bristolians Portishead fantastically but I feel Tali sits to cleanly on them, whereas Beth Ortons sultry nicotine stained voice is molre suited. other tracks on the sampler are the giant 'Lyric on My Lip' and 'High Hopes'. Overall, this is an amazing talent with an amazing voice, I will be very shocked if this lady doesn't come face to face with the big time when people here this album.

➲ total science - audioworks 5
cia 7

Arguably one of the most prolific production teams in drum n bass, Total Science have decided to release a selection of their work on a series of CDs. This, the fifth and latest volume features some of their more recent dnb tracks alongside a couple of their breakbeat tracks. The jewel in the crown is definitely Bad Company's remix of 'Squash', one of Total Sciences most easily recognizable tracks. The CD also features 'Lightweight', an amen driven track with plenty of old skool vibes, 'Love Sick' and 'Good Inside' which showcase the more soulful side of this versatile duo.

➲ v/a - the history of drum & bass
formation 8

Few drum n bass labels have survived as long as Formation has and fewer still have reached the milestone that is 100 releases! The grandiosely titled "History of Drum n Bass" (which should really be called "History of Formation Records" but I digress...) is a four CD collection of every release so far on Formation, mixed in chronological order with 25 tracks on each. The first CD mixed by Ostro and Levitate kicks off with the first track ever released on Formation, "The Psycho" and proceeds to roll through tracks such as "The Grand National", "King of the Jungle" & "Future Followers". From looking at the names in the "produced/written by" column on the sleeve, I noticed that label boss, Dj SS, had a hand in pretty much every one of the first 25 tracks on Formation, a pretty impressive feat in itself. Another name thats crops regularly is Tango. The second CD is mixed by Simon "Bassline" Smith and contains tracks such as "The Warning (2001)", "DJs Anthem", the classic "Dream Sequence" by Mental Power and "The Rollers Convention" parts 1 & 2. The next CD is mixed by DJ SS himself and for me personally is more of a nostalgia trip as it was about this time period that I really got into drum n bass. Tracks here include the classics, "Rollidge", "Hearing is Believing", "95 Rampage" and "Those DJs". The fourth and final CD brings proceedings bang up to date with Twisted Individual at the controls. All the tracks off the recent four part Formation 100 including the mayhem-inducing "Warriors", Hazard's "No.6", Influx Datum's fantastic "Back for More" and John B's "Pressure". This is a great pack full of classic tunes and to be honest I only have two minor gripes, firstly, where's the original "Lighter"? Arguably the biggest track ever released on Formation and only the remixes are present. Secondly, it would appear that only the first CD in the pack is tracked, the other three are all one long track, this is majorly annoying unless you enjoying spending long periods of tine fast forwarding CDs! Despite that, a quality release from one of the pioneers of the scene.

➲ v/a - renegades of funk vol 2
renegade 7

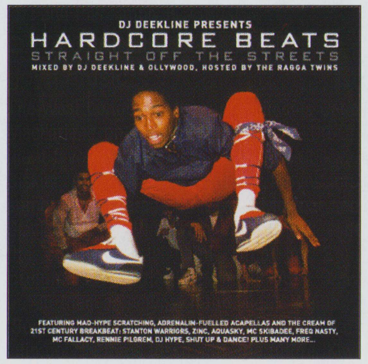
Next up we have the new long player from the more sedate arm of the TOV music group, Renegade. As is the modus operandi of many LP releases recently, "Renegades of Funk vol.2" will be released as a 20 track mix CD, mixed by German trio, Tronik 100 and as a three piece vinyl set. The vinyl triple pack features tracks from Total Science, Bulletproof and Tronik 100 themselves and all tracks are featured on the mix CD. The CD features tracks from the likes of Total Science, Bulletproof and Tronik 100 themselves and is very much on the dancefloor "liquid funk" vibe. Tracks of note include Total Science's "First Class", a typical slice of click Total Science production, Junior Cartel's latin styled "Havana" and Bulletproof's "Collide", which shows a versitility in their production style.

breaks

➲ v/a - holographic bass forms
trigger recordings 9

An album inspired by the legendary Birmingham based Club night Trigger, involving all the main players from the breaks scene who have ever played there. The club is renowned as being at the forefront of sound-system technology as Kosmik Neil himself is in charge of providing the 3rd biggest (if not the biggest soundsystem in the UK) - 115 Martins Festival Bass Bins at the club. This is a man 'dedicated to opening up the human mind to a greater potential' ...via the use of frequencies, bass and perfect sonic capabilities of the Trigger sound-system. It is with this philosophy and attention to detail that the album has been put together. The album features tracks from leading lights such as Atomic Hooligan, Rennie Pilgrem and BLIM on more traditional break-beat excursions with housier dancefloor tracks, through to sounds ranging from the glitchier end of things (Tipper, Cold Fusion Mafia and Kosmikneil), through contorted sonic mayhem (Si Begg, Lawgiverz). Stand out tracks for us are from Lawgiverz, Atomic Hooligan, Tipper, Future Funk Squad and an excellent electro driven hard edged dance floor track from DJ Deekline that shows a different side to his usual steppier sound! As well as all this audio tomfoolery you also get the visual delights of seeing Trigger residents 'Lawgiverz' perform their unique brand of dex n' fex at the club on the CD-Rom thingy!

album reviews



➲ dj deekline - hardcore beats...
rat records 8

As you'd expect from the Rat Records stable, this is not a subtle, musical journey type of mix, this is a full on, uncompromising party mix designed to get your arse moving. Non-stop action start to finish an' no mistakin'! DeeKline and label co manager, Ollywood punish the crossfader with their super-tight mixing and the man like Blowfelt adds scratching and cuts, completely complementing the collection of steppy, 'urban', (we are no longer using the 'garage' word apparently!) tracks that are included. There's loads of recent classics that you might recognise by highly respected artists of the garage / breaks scenes, (Zinc, Freq Nasty, Rennie Pilgrem, Aquasky, Shut Up and Dance, Krafty Kuts, Stanton Warriors, DJ Hype... we could go on!) And if that wasn't enough, Old Skool veterans, The Ragga Twins, currently enjoying a resurgence in popularity due to their work with scene leaders Aquasky vs Master Blaster, host'n'toast to raise the energy levels through the roof on this compilation!

eclectic

➲ resolution - sidewinder
fenetik records 6

Alan Bryden, resident DJ at Glasgow's Slam, gets into the experimental downtempo side of electronica. From the Stealthy slow big synths of 'Streaming' he enters a sax fuelled jazz groove in 'Adventure' with awesome vocals, undoubtedly the highlight. There's a nice guitar outing in 'Morphs' Groove', but unfortunately 'Ego Riot' misses the mark.

'Everyday' is a tad bland, but the cyber work out of 'Missing Link' is off the wall. 'Open Source' is a nice smooth groove with some flute action. 'Stanway's Revenge' is the most accessible and is downtempo par excellence. 'Effortless' uses trumpet to good effect and is more spritely than most cuts, and 'Palin's Song' smells of the Jaziacs pleasant chill, but 'Nova Scotia' comes off a well too noodly. Rather too hit and miss, but some fine post club nuggets amid the not too rough.

➲ jazzinho - jazzinho
ecco chamber 9

Lisbon born, London living vocalist Guida da Palma, with Chris Franck (da lata) and Michel Chiavarini are Jazzinho, which translates as 'Sweet Little Jazz'. Sunkissed latin jazz percussives and the lush silky Portuguese vocals of Guida who has performed with Smoke City, Kyoto Jazz Massive and Nathan Haines. The lively upbeat 'Yambou' to the powerful vocals in 'Moody Maria' and true jazz mid-tempo of 'Vertigo' sung in English, with Graeme Flowers on horn. On 'Velejou' her vocal takes more soulful depth. The highlight is the folk song 'Camponesa' Beautiful lyrics with meaning, and almost hymn like. 'Constelacao' is nu-jazz deluxe energetic frenetics of 'Telefon'. Any trace of a like for latin jazz and this simply is a must.

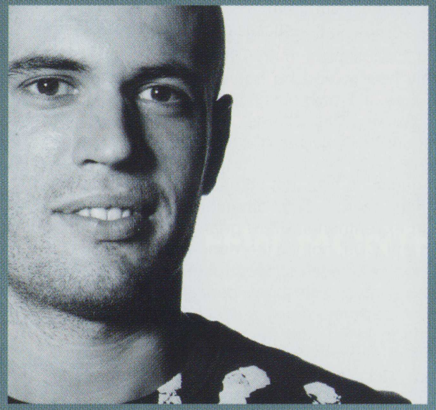
➲ v/a - selector series vol 2
goya music 8

The West London beats imprint invites Dego MacFarlane on the mix. Showcasing Co-Op night favourites, he kicks of with the Likwid Biskits 'All New Umph' and the moves into some pretty average funk from Meikbar and Blacktonez, but then redeems himself with the superb 'Space and Time' by Soul Drummers, then the Bugz in the Attic Crew put in their archetypal future soul 'Waiting'. 'Sugar Beet' by Bah Samba is awesome afro-latin polyrhythms fused with the future. Kiwi Mark de Clive Lowe teams up with Maiya James in a 'The Way It Goes' but misses the mark. Stephane Attias presents the bastard son of house in the hard yet precise 'Liquid Pleasure' which kicks, then ending on SK Radicals 'Farside' which entails some nice flute work over relaxing broken beats. A wicked round up from the moodiest DJ in the broken beat scene.

➲ v/a - afrique cest chic
slip 'n' slide 7

12 tracks spanning the "Afro House" are collected by the mighty S'n'S label. Opening with Femi Kuti rip off 'Jump 4Love' by Blaze, we enter African guitar stomp and chant with Bongo Maffin's 'Mari Ye Phe Pha'. Slowed down in T.Kolai, beautiful chilled house jazz workout 'Exodus' and Jacob Desvarieux 'An Die Adie' blends Detroit synths into tribal polyrhythms powerfully, with a rmx by Alton Miller. Chi Chi Peralta throws in more latin than Africa in 'Un Dia Mas' in Helibronn with the rework, and the fast tempo in 'Kenji Kuan' by T.Kolai with a slight Eastern slant in there aswell. Dennis Ferrer 'Funu' is OTT, and Kerri Chandlers, 'Coro' is average pounding house, but Blaze's spoken word 'Spiritually Speaking' ends the mix poorly. A solid compo that recognises the large influence of Africa on dance music.

FABRICLIVE. 13
J Majik
Released 1st December



Also available in the FABRICLIVE. series:

Available on compact disc from all good stores or by subscribing to the series via the fabric website:

www.fabriclondon.com

HIVE

Guy Brickley

Despite the rotten eggs he had for breakfast this morning and his busy studio and DJ'ing schedule since he arrived a month ago, Hive is not looking forward to flying back to his hometown, San Francisco: "I've never gone anywhere for a month. The most I've been away for is like, two weeks. Just being away from home is really good for my mind, cos I don't have to worry about bills or rent or any day-to-day bullshit. I kind of feel like I'm on vacation, but I'm working." Its difficult to believe that this gently spoken Californian is responsible for some of the most twisted, furious dancefloor killers this year. Catapulted into everyone's consciousness by his Matrix-sampling, sci-fi epic 'Neo', Hive has been on top of his game ever since, with forthcoming projects on RAM, True Playaz, Metalheadz and his own rapidly-growing Violence imprint.

Few will be aware that Hive released an LP of downtempo, experimental beats on London Records in 1997, which is how the Matrix project came his way: "I was working on this tune called 'Ultrasonic Sound' and a friend of a friend of a friend, basically led to an A&R rep from London coming to my house, and he heard me while I was making this tune. I'd previously had an album out on vinyl called 'Working With Sound', which did alright on the underground. I think just due to the sound on that album, and from hearing 'Ultrasonic Sound' coming together, I guess he was just taken and he wanted to sign me right there." The 'Ultrasonic Sound' LP was more of an experimental effort geared towards the home listener and CDs, not for the dancefloor at all. "'Ultrasonic Sound' was then licensed to the Matrix soundtrack, so I had contact with those people from that. Then I heard that they were doing a second one, and we started getting in touch with each other, and they said 'Why don't you make us a tune for the second one? We'll give you a CD with all these samples from the film... sound effects, score, vocal pieces etc.' They said make a tune out of it. I made 'Neo', turned it in and waited for a response for months." Although the track was never used on the soundtrack Hive remains largely philosophical about the situation, and rightly so considering the impact the tune has had on the underground and what it has done for his reputation within the scene: "It was disappointing, but at the same time I look at it with a positive outlook. By doing that project, and making a tune for the Matrix really pushed me to try and make something as good as I could make it. It didn't go on the soundtrack, but the way its been received in the scene has made it all worthwhile."

This dedication and determination to push himself further and further beyond the mundane, lies at the heart of Hive's approach to production. Having started his musical foray in a hardcore band at college, playing the guitar and bass before investing in a sampler and drum machine, Hive was determined to create music without the help of others: "At the time I was just playing around. I didn't know it was going to become a career or a job, but I knew that was what I loved. I started messing around with beats on the drum machine, and I realised it sounds like shit, but I could still use it to put ideas down. At the time I was using an ASR10 sampler and I started seeing the possibilities of sampling and I ended up dropping the guitar and bass and went into making beats."

From there he began hooking up with various LA hip-hop crews and produced several albums in his home studio, but he found working with MCs and other musicians distracting and ended up being caught in the middle of too many competing egos. Hence the decision to make purely instrumental music, that was 100% his own creation, allowing Hive to spread his creative wings and establish himself as a solo artist. Coming from a hip-hop background, and inspired by late 60's and 70's jazz, where many of his breaks & samples came from, Hive was blown away when he first came into contact with the intricate breaks of Jungle: "In about '93 a friend of mine played me a mix tape that came from London, and that was the first time I heard drums like that. I was just like, 'What the fuck is this?' I'd never heard anything like that before, and it just instantly grabbed me. Hearing that sound just really sparked my imagination. It was the breaks that really got me." What Hive needed was a challenge, something that would stretch his abilities as a producer and engineer, and he found it in Drum & Bass.

D&B has seen a meteoric rise in the States in recent years, but considering the size of the country, the scene remains relatively minute: "I think the biggest difference is, in America dance music isn't as accepted as it is over here. You're not going to get drum & bass charting over there. I went to the Killahertz launch party a couple of weeks ago, and that was just a massive drum & bass event with about a thousand people. We don't get that in America... for a party to be that massive there's got to be a techno room, or a trance room. We do have big drum & bass parties, but its rare."

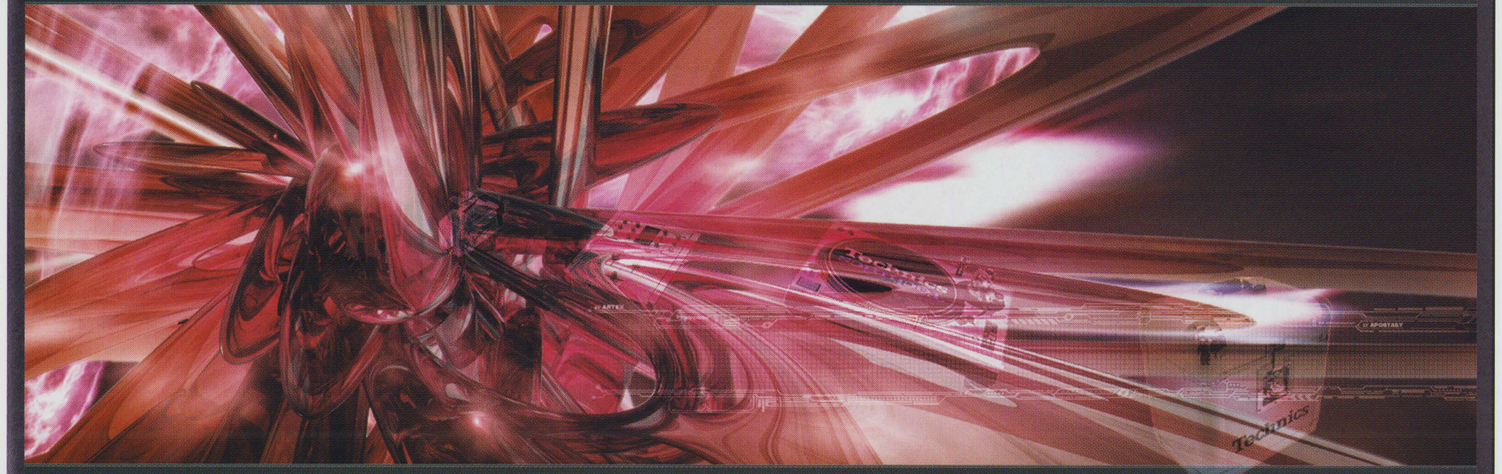
However, things seem to moving forwards rapidly, and although Hive feels there are still only a handful of genuinely talented producers representing the US at the moment, he feels very positive about the future: "There's a lot of room for growth in America and we can just see the level of production has just gone up and up. I think the thing with producing drum & bass is that it takes years to really get a good grasp on how it's done properly. It takes a lot of experience and knowing your studio. I do think though, that where we're at now... in my opinion and for my tastes I think there's probably just a handful of US producers that are really doing it. We're talking about a huge country, so its gotta grow. I think that's the difference between there and here... there's so much room for expansion, and people are really excited."

Hive is quick to give credit to New York DJ/Producer, Dieselboy whose involvement with the Moving Shadow 'Born In The USA' project led to the remix that put Hive on the map for most of the UK. "He was feeling what I was doing at the time and he wanted me to be involved with the project, and asked me what Moving Shadow tune would I like to remix. We decided on 'The Shadow', and I think that was a great opportunity at that point in my career, and it kind of lead to bigger and better things. Since then he's been very supportive, and I think we're going to do another remix thing for his new project."

With Violence Records (named by Klute during an instant messaging chat) hurtling towards their ninth release, Hive emanates nothing but sheer excitement and confidence in the artists joining him on the label: "The vision is pretty simple. Basically to bring the freshest, newest music that I can to the table... and since the inception its been pretty much people around me. Its almost like a family orientated thing. I'm not closed-minded about bringing people in, I'm just not hearing anything that's moving me that much outside of who I've already got working for the label. Me, Keaton, Gridlock and Echo. Really the stuff that those guys are doing right now is just getting better and better." The same can be said for Hive's recent collaborations with ex-Usual Suspects producer, Keaton, with 'Bring It On' tearing up every dancefloor across the world right now, and several more releases in the pipelines. I asked Hive how this unlikely pairing came about, when they live on opposite side of the Atlantic: "When I was living in LA, I did a club called Concrete Jungle for a couple of years, and we brought Usual Suspects over 2 or 3 times. Keaton heard the remix of 'Stack' on Tech Itch and the Shadow remix, and I think he was really feelin what I was doing. He called me saying he was coming to LA and that he wanted to get in the studio. It was as simple as that." The first fruits of their labours was the monumental 'Plague', which set the standard to follow and cemented what was to become a productive partnership: "We just realised that we were totally on the same vibe... we're into the same things. We did the flipside, and now we've made five tunes and a remix together now. We're just totally on the same page, and it works really well."

Hive is very open to what the future may hold for him as a producer, happy to see whatever comes his way, as long as he is consistently setting himself new challenges. At the moment, he is one of the most in demand producers in the scene with forthcoming releases on Metalheadz, Ram and True Playaz to name but a few, and a plethora of tracks lined up on Violence. Following 'Neo' (which you should all have in your possession by now) will be the 'Ultraviolence EP', featuring Hive & Gridlock's 'ACDC', Echo's 'Danger Girl' remix, Kaos & Expanse's 'Machine Language'and Fierce & Keaton's remix of Hive & Juju's 'Headhunter'. This will be followed by a 12" from Gridlock, who is one of the artists that Hive cannot praise enough at the moment: "He's really coming into his own in a big way. At the moment, the tunes that I sign are the tunes that I love, and as far as other American producers... maybe I'm not hearing them, but I haven't heard anything that's really blown me away outside of what I've put out. We'll just see where it goes, but it's all about putting out good music." This simple ethic is only logical, and logic is definitely something that this man has in abundance, clear about each step that he takes, without rushing into anything.

Do you feel that it's been more difficult to break the scene coming from the US? "If it has, I'm not aware of it. I have been making music for years and years, and I only tried to, or felt the need to be accepted over here once I started makin' dancefloor material and I wanted DJs to play my stuff. Maybe a few years ago it would have been different, but I think lately it has become so obvious that drum & bass is worldwide from Australia to here to America... it just comes down to good tunes really. The only thing that's going to prevent you from being accepted if you're making good music is if you're some kind of asshole."

Rapture Records
EVERYTHING! For the DJ this XMAS
vinyl - bags - boxes - slipmats - mixers - cartridges - stylus - gift vouchures

www.rapturerecords.com
find us opposite wilkinsons
XMAS OPENING HOURS
Open Mon - Sat 10am - 6pm
Open Weds till 9pm from 4th Dec
Open Sun 12 - 4pm from 8th Dec
Tel: 01206 542541 - Fax: 01206 542642
Email: sales@rapturerecords.com
Rapture Records - 37 to 38 St.Johns Street. Colchester, ESSEX CO2 7AD

DJ BROCKIE PRESENTS...
undiluted
LOOK OUT FOR NEW RELEASES IN THE NEXT FEW MONTHS
UD010 - OUT START OF 2004
DJ Brockie & Ed Solo
System Check b/w Overload Your Mind
UNDILUTED PRESENT... THE STORY SO FAR
Mix CD blended by DJ Brockie & Ed Solo w/ MC Det, Shabba & IC3
feat Undiluted back catalogue, VIP mixes and forthcoming tracks
Look out for www.undilutedrecordings.co.uk which is now live. The site features Dubplate clips, Merchandise, Back Catalogue, Undiluted ring tones and much more.
UNDILUTED IS DISTRIBUTED BY SRD: +44 (0)208 802 3000
DJ BROCKIE CAN BE BOOKED THROUGH UMC ARTIST MANAGEMENT: +44 (0)116 2996293

SUBSCRIBE NOW!

Get each issue of ATM fresh on your doormat...
6 Issue ATM subscription £15.95 (UK)
£20.00 (Europe) / £25 (Rest Of World)

Name> ____________ Surname> ____________

Address> ____________

____________ Postcode> ____________

Email> ____________

Please Start My Subscription From Issue No> ____________

What would you like to see more of> ____________

____

Where did you get this copy of ATM> ____________

Mail this coupon along with your payment (Cheque or Postal Order, made payable to ATM in UK Sterling) to:
ATM Subscriptions, PO Box 5307, Southend, Essex, SS1 1TW, UK.
(Please allow 2 months for first delivery).

You can subscribe by Credit Card by visiting: www.atm-mag.com/shop

If you are having trouble obtaining ATM please ask your record store or newsagent to order it from:
SRD: +44 (0)208 8023000 or **Warners: 01778 393313**
For further info: **+44 (0)170 2540043** or E-Mail: **subs@atm-mag.com**

ATM

ATM OCEANIC

ATM SISTER PUBLICATION FOR AUSTRALIA AND NEW ZEALAND

Australia and New Zealand's hub to the world of breakbeat; informing and ensuring y'all know where it's at, hip hop, breaks and drum&bass wise. Big tings a gwaan in the Oceanic! Spread the word.

NEW ISSUE OUT NOW!

From the Oceanic realm we got what's hot from: Concord Dawn, Downsyde, Evolutionary Theory, Bluejuice, Fsard

plus
Greg Packer is Diggin In The Crates
Bulletproof are back in the studio

and
Loaded Dice's Diamond D, Trafik's Frantik, Rufkut, Assassin & Lurch, Elhornet (Pendulum) and Greg Packer (Interphase) chat about whas runnin' in Perth and why.

Also on the international tip in ATM Oceanic you can check for:
Jonny L, Brockie & Ed Solo, Hive

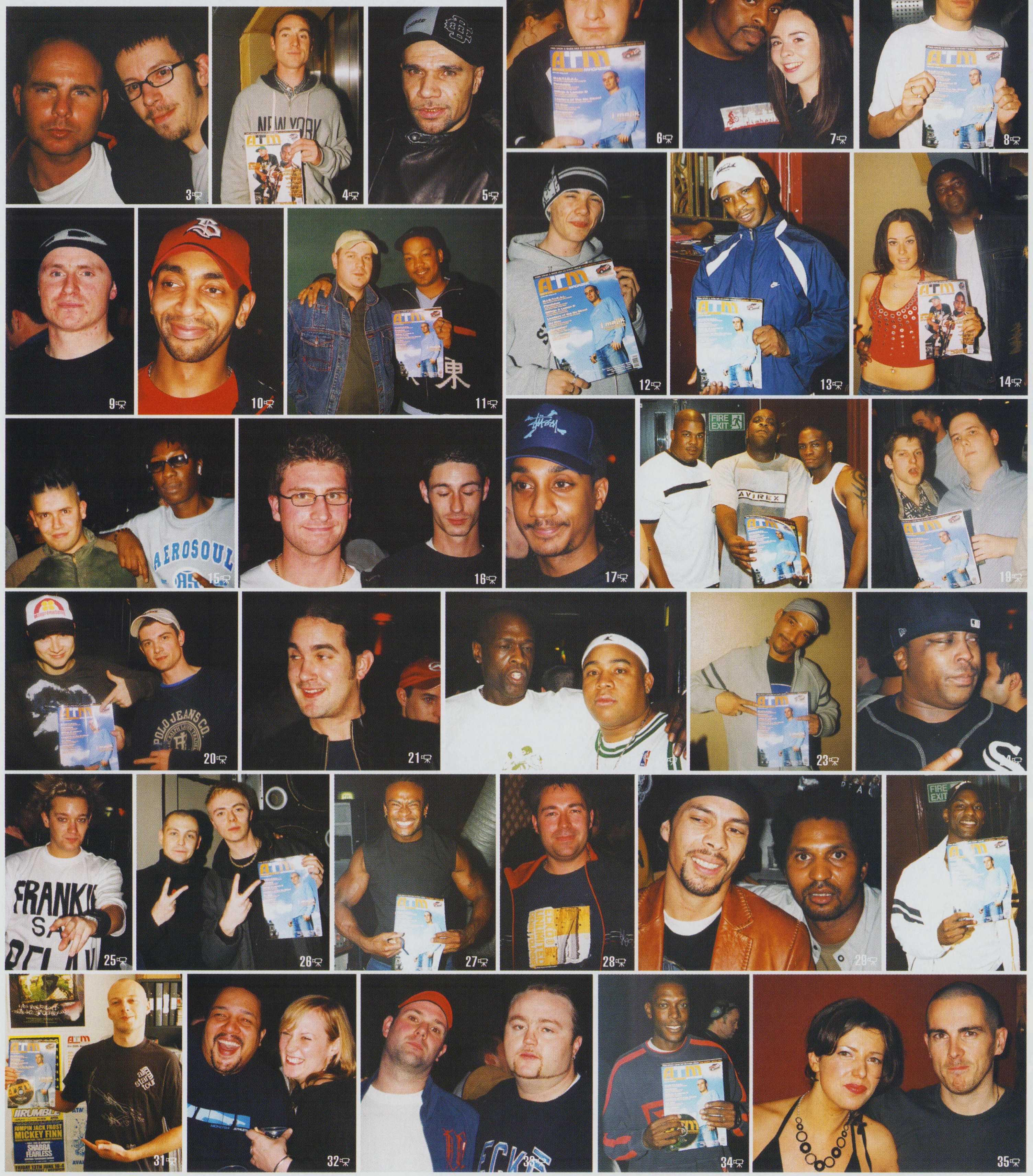
plus
Leaders of the Nu Skool with SKC, Nu:tone, Insiders and Wickaman.

Not to mention the usual ATM flavoursome news, reviews, reports and listings; charts, All Stars' favourites and of course, Who Shot Ya? from both sides of the Tasman.

Distributed across Australia by Inertia-Music Distribution and throughout New Zealand by Subtronix. Available in ALL good record stores nationwide. Wherever music goes, we go, so you know. For more info mail: info@atmoceanic.com

who shot ya?

1 Fatman D. 2 DJ SS. 3 Smithy Total Science & Nu:Tone. 4 Chris Usual Suspects. 5 Goldie. 6 Klute. 7 MC Stamina. 8 MC Eksman. 9 Teebee. 10 Sappo. 11 Ash-a-Tac. 12 MC SP. 13 Crazy Legs. 14 Damage & Charlotte Narni. 15 Paradox & Léke Aerosol. 16 Kryptic Minds. 17 MC Rage. 18 MC Foxy & crew. 19 Hold Tight. 20 Friction & Nu Balance. 21 DJ Ollie. 22 Fabio & Clayton TOV . 23 Artifical Intelligence. 24 Fatman D. 25 John B. 26 Five Alive & Ed Rush. 27 Food Junky. 28 A Sides. 29 Roni Size & Krust. 30 Run Tings. 31 Kano. 32 D Bridge & Resolution No.1. 33 Shodan & Phantasy. 34 Kenny Ken. 35 Lucy Ambache & Zinc.



ROC RAIDA

Jesse Keene

Where do I start with this legend of the wheels of steel's achievements? A turntablist supreme Roc Raida has been Djing since the tender age of 10yrs and has competed in many a turntable battle and DMC championship. Not only participating as a contender but also to defend his crown after winning the world championships in London back in 1995. It doesn't stop there. After extensively travelling the globe showcasing his talent in as far-flung places as the Lebanon he returned to his hometown of NYC to pursue projects with his crew the X-ecutioners, which then saw the release of their debut album "x-pressions". This was followed by a string of 12"s and collaborations. Not to mention supplying the music for skateboard company Zoo York's video "Mixtape". After having great success with the latter and placing the turntable rightly where it deserved to be, back in the heart of Hip-Hop music and culture he is now in the studio working on the 2nd X-ecutioners album. But Roc Raida is a busy man indeed; he also finds time to release a Roc Raida "Champion Sound" compilation. The compilation itself is an on going series using well-respected DJs from all over the globe in which they demonstrate their talents with fellow rockers of the 1's and 2's and a good helping of MC's to give plenty of flavour to the mix. Well now its Raida's turn to unleash some heavy cuts and beats on us by way of the aforementioned release. With that said he's a hard man to catch up with as you can imagine but nevertheless direct from NYC here is a wise word or two from the Grand Master himself, enjoy….

"I really first got introduced to music through my father, he was part of a Latino Hip-Hop crew called Mean Machine who were signed to the Sugar Hill label. He would take me down to the studio and I would just watch them jam together as a crew. It was a good form of inspiration for me. The music was itself was mesmerising but it was the turntables that really caught my attention. So I pestered my Dad till he got me a set of decks, that was back in the Christmas of '82 when I was 10yrs old. I remember seeing DJs at the parks near where I grew up. I would hang out at the jams and ask questions and just learnt from them really but what really inspired me was when I first saw Grandmaster Flash on this TV news show. I could not believe what he was doing with the decks and this really got me thinking that I did not just want to be another DJ who is only there for effect. I wanted to be the best that I could be and so I set out to really try and take turntablism to the next level.

I built my skills up through time and developed as the Hip-Hop scene grew around me. Graffiti and the breaking culture surrounded me, which again was a great source of inspiration. After time I started entering battles at clubs in my local area. It was a good time for me; I met a lot of people and made some good friends. Plus I got the time to show off my skills and build a name for myself. I remember when we started up the crew the X-men (Now known as the X-ecutioners for legal reasons) it was basically a group made up of me and my friends Mista Sinista, Rob Swift, and Total Eclipse. We were all battling small time back then and we really wanted to push ourselves out-there, so we assumed the collective name of the X-men. We then we set our sights on an already established crew called the Supermen. They were classed as the best DJ crew in the neighbourhood at the time, So we kind of saw them as our archenemies. We used to battle against them at local venues which was all done in a light-hearted manner and things just took off from there. We got more and more involved in the music and decided we wanted to make an album, the sole focus of which was the turntable. The only drawback was that when we came to the completion of the 1st album we could not get the name clearance from Marvel. This meant we had to change the name to the X-ecutioners, which was a kind of nightmare, because we had made a name for ourselves already. Nevertheless we released the album with the purpose of showing people that the turntable is an instrument which can be used for more than just playing records. We felt at the time that there was not enough attention being paid to the importance of a DJ and the album was a reflection of that. We all got together and did something that had not necessarily been done before. It pushed us on even further in the direction that we wanted to go as a crew and also as solo artists in our own right.

Now I am at this point where I was asked to do a Roc Raida "Champion Sounds" mix for DMC Records. It was a good opportunity to combine live scratching and MC's together. This time round I did not want to do an album that just focused on one element of Hip-Hop. So I got all the DJ's and MC's who were friends of mine to collaborate on it with me. So you have got a mixture of straight cutting and scratching tunes on there through to full tracks with Rappers/Producers like Scram Jones, Large Professor and Zion-I supplying the vocals. Again I am trying to make the point that you can make a complete and credible album using the decks as a solid platform whilst building the music and the vocals around them so that you get a perfect balance of sounds. I feel that the listener will get a real sense of a complete and diverse package when they listen to the album. I am already in the process of making the new X-ecutioners album, so things are non-stop for me right now. We are hoping to finish it next year and you should be able to get yourselves a copy by February of next year, so please keep watching out for that. While you are waiting for the new album, I urge you to check "Champion Sounds" you will not be disappointed, I hope.

Finally I would like to give a shout out to all the DJ's doing their thing worldwide, Peace Roc Raida…